

Sets in Order

THE OFFICIAL MAGAZINE OF

SQUARE DANCING

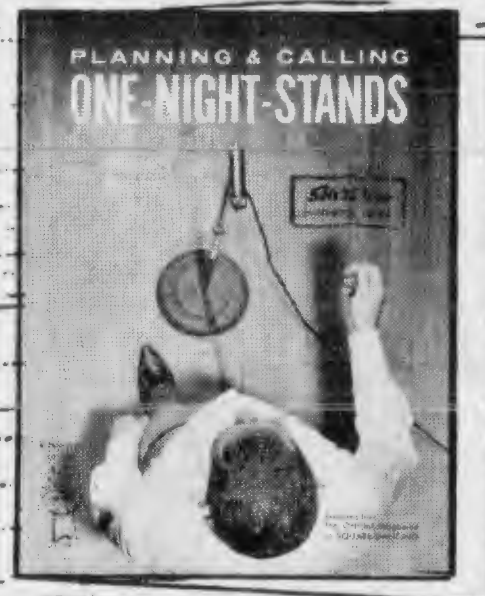
MARCH 1969

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**SQUARE DANCING
IN RECREATION**

**INCLUDED
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ISSUE
(SEE PAGE 33)**





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BOB AND BECKY OSGOOD

Sets in Order

462 N. Robertson Blvd., Los Angeles, Calif. 90048



("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I have made from four to nine or ten dances a month since 1963. As much as we go it is impossible to remember instantly what to do on these non-descriptive calls. I think it is about time the callers did just a little more work and called each movement separately so that everybody could do it.

Lately I have been to several special dances with bigger-time callers. They called some of these movements step by step and everyone got thru them. After the tip was over the caller told the dancers what they had just danced by its non-descriptive name and they just couldn't believe it.

C. H. Conant
Charlotte, Mich.

Dear Editor:

Here in the Atlanta area, when you think of devotion to square dancing, you have to place "Pappy" and Helen Pate at the top of the list. In the 15 years I have known them they have contributed so much of their time and talent promoting square dancing and helping callers get a start.

Pappy is now in Vietnam serving as a civilian volunteer. There are so many dancers across these United States who know him that I felt they would enjoy excerpts from a recent letter from him that was published in Foot Notes, our Atlanta square dance paper:

Long Bink, Vietnam

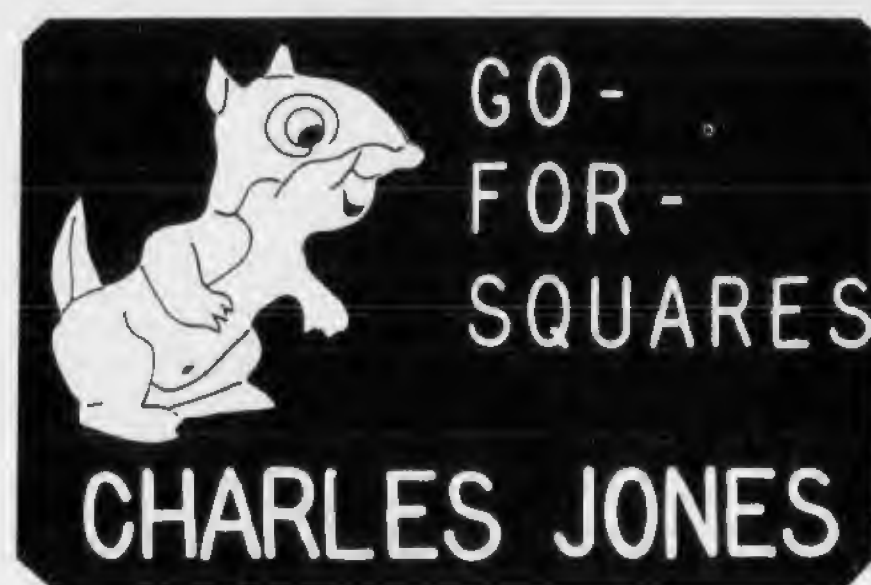
"To All My S/D Friends —

"My heart bleeds for you poor unfortunate people who must stay in the riot-torn, demonstration-ridden U.S. with all the ghettos and poverty. You should be lucky like me and have a one-year, paid vacation in this tropical paradise . . .

"As one travels thru the countryside and sees the beautiful, comfortable homes of the rice farmers and city dwellers made of scrap

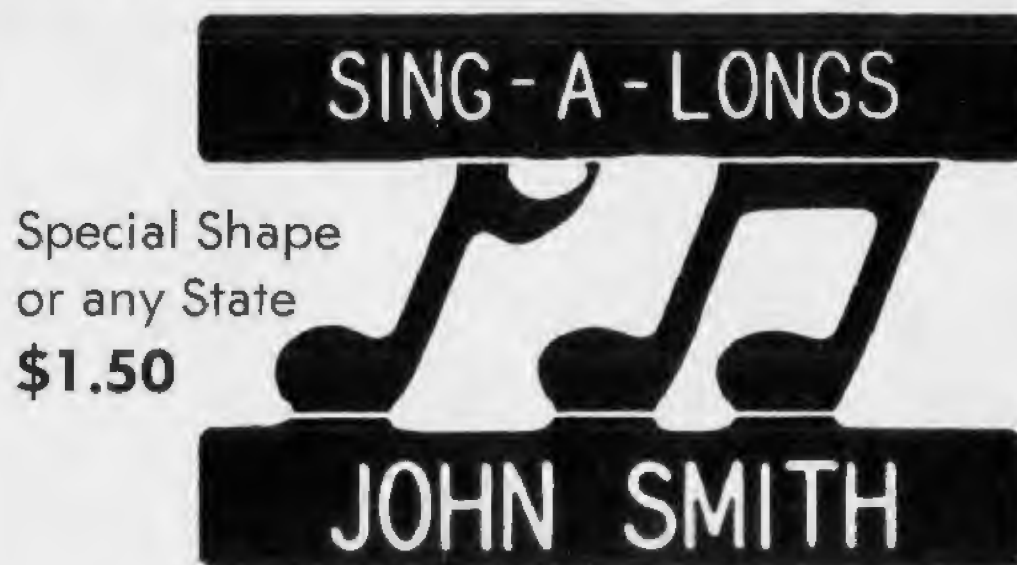
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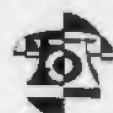
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Square Dance Date Book

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- Mar. 7-8-22nd Ann. Valley of the Sun S/ &
R/D Fest., Ramada Inn, Phoenix, Ariz.
- Mar. 7-9-Damsite Dancing
Fort Peck, Montana
- Mar. 8-Man. S/D Fed. (Eastern Div.)
Ann. Jamb. Weston Sch., Winnipeg,
Man., Canada
- Mar. 8-Nev. State Assn. Annual Spring
Festival, 1st Baptist Church,
Las Vegas, Nev.
- Mar. 14-15-21st Ann. S.W. Area S/D Assn.
Spring Fest., County Coliseum,
El Paso, Texas
- Mar. 21-Silver Wing Stompers Red Baron
Dance, Westover AFB, Mass.
- Mar. 21-22-7th Ann. Iowa State Convention,
Waterloo, Iowa
- Mar. 22-10th Ann. Cenla S/D Festival
Convention Hall, Alexandria, La.
- Mar. 22-Country Cousins 6th Anniv. Dance
Auditorium, Gatlinburg, Tenn.
- Mar. 22-Circle-N-Star Anniversary Dance
Ft. Sam Houston Service Club #1
San Antonio, Texas
- Mar. 23-13th Ann. Mid-State Fest.
City Audit., Columbus, Nebr.
- Mar. 23-6th Annual Spring Tonic
Niagara Falls, New York
- Mar. 28-29-Southwest Kansas S/D Festival
City Audit., Dodge City, Kans.
- Mar. 28-29-10th Ann. Tar Heel Square-Up
Park Center, Charlotte, N. C.
- Mar. 28-29-16th Alabama Jubilee
Munic. Audit., Birmingham, Ala.
- Mar. 28-30-San Diego R.D.I. 3rd Ann.
R/D Festival, Balboa Park, San Diego, Calif.
- Mar. 28-30-Shasta Cascade S/D First Ann.
Jamboree, Shasta High School,
Redding, Calif.
- Mar. 29-Red River Valley S/ & R/D
Assn. Dance, Labor Temple,
Wichita Falls, Texas
- Mar. 29-Goodwill Industries Benefit Dance
Civic Audit., Glendale, Calif.

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Published monthly for and by Square Dancers
and for the general enjoyment of all.

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SINGING CALLS

KEEP SMILING — MacGregor 2045

Key: G Tempo: 129 Range: High HC

Caller: Stu Robertson Low LC

Music: Western 2/4 — Accordion, Banjo, Drums,
Bass, Organ, Piano

Synopsis: (Break) Around corner — partner do
paso — girls back up in a thar star — shoot star
— slip clutch — allemande — do-sa-do — prome-
nade (Figure) Heads half square thru — do-
sa-do — ocean wave — swing thru — spin the
top — right and left thru — barge thru — corner
swing — allemande — promenade.

Comment: A good contemporary dance to a popu-
lar recording Rating: ☆☆

DOES YOUR HEART BEAT FOR ME — Lore 1103

Key: F Tempo: 126 Range: High HD

Caller: Bob Augustin Low LF

Music: Western 2/4 — Piano, Clarinet, Vibes,
Guitar, Drums, Bass

Synopsis: (Break) Ladies chain — chain back —
circle — allemande — weave — do-sa-do —
promenade (Figure) Heads promenade half —
right and left thru — square thru — right hand
star — heads star left — corner swing — prom-
enade.

Comment: A very good tune and a fine dance. Re-
corded in a high key that will be good for
tenors but callers with low voices may find it
difficult to handle. Rating: ☆☆☆+

BIG MOUTH — Rockin A 1343

Key: F Tempo: 128 Range: High HC

Caller: Bill Wilson Low LC

Music: Western 2/4 — Piano, Vibes, Guitar, Clar-
inet, Bass, Drums

(Please turn to page 78)

| | |
|-----|--|
| HF | |
| HE | |
| HD | |
| HC | |
| HB | |
| HA | |
| LG | |
| LF | |
| LE | |
| LD | |
| LC | |
| LB | |
| LA | |
| ELG | |
| ELF | |

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record
and the dance. The shaded area in the
chart indicates the voice range used by
most recording companies. By comparing
the voice range letters in each analysis
with those on the chart, you should be
able to determine the record's suitability
to your voice. Occasionally a report will
be starred (*) in which case you will find
the calls reproduced in the Workshop sec-
tion of the same issue.

Some of the square dance records reported will have
rating symbols at the end of the "Comment" section.
These represent the opinion of the reviewing committee.
Symbols used indicate as follows: ☆Average, ☆☆Above
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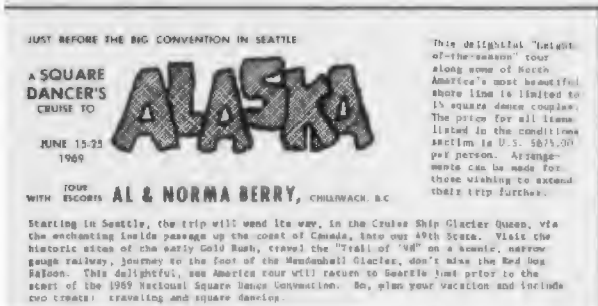


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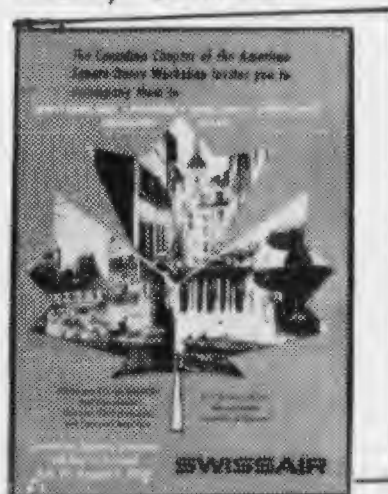
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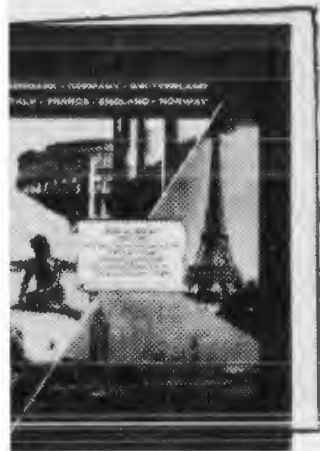
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AS I SEE IT

bob osgood

March 1969

TOTAL INVOLVEMENT seems to be the key to success in any worthwhile project. The "something for everyone" nature of the Gold Ribbon study is obviously the factor that is bringing this program into the focus of virtually everyone in square dancing.

To say that we have been delighted with the results would be putting it mildly. The fact that so many individuals and groups of individuals across the country have expressed a desire to share in the responsibility makes this even more satisfying for us. Those who have written asking for permission to re-print the list of basics from the December and January issues of *Sets in Order* may take this notice as their permission.

Anything on the subject of the Gold Ribbon Reports that has appeared thus far may be re-printed. No additional written permission for use of this material is necessary. Mention of it being a part of the *Sets in Order* Gold Ribbon Report would be appreciated.

We have been particularly gratified by the type of questions that have been coming in; not only from those who have given enthusiastic approval of the program, but from those who have sent in sincere objections, thus allowing us the opportunity of clearing up some of the doubts.

Here are some samples:

We just wouldn't be interested in a square dance program boiled down to only 50 basics. We take pride in the fact that we can dance anything and everything, and this "challenge" is what keeps us interested. Absolutely no problem! If you remember, the program is to try to design "something for everyone." Hopefully, in time, each area will have its variety of square dances, allowing a dancer to select the type that fits in best with his desires. The 50 basic program which forms the basis of American Square Dancing is for those who have only a

certain amount of time to devote to the activity. The Extended Basics Program was designed for those with a more or less unlimited amount of time and interest to devote to square dancing as a hobby.

The idea is great! But how are you going to "make" callers stick to this program? Nobody is going to "make" anybody do anything. This is simply a means to an end. If callers are tired of seeing the people come into square dancing and then drop out a short time later, perhaps they will accept the responsibility of working with various kinds of programs that will fit the interest needs of the greatest number of people.

*Great! As far as it goes, but what about the round dancing part of the activity? Round dancing, too, like all the other phases, fits into this "master plan." There are undoubtedly those people who would enjoy a good, intelligent use of round dances along with the squares. There are others who fit the hobbyist category and would like "challenge" rounds almost to the exclusion of everything else. The quicker we realize we are not going to please everyone with an identical program, the quicker we will be able to come up with a section of the program that will come close to satisfying each person's needs. We are working on the round dance presentation now and when that phase of the Gold Ribbon Report appears in *Sets in Order*, we are confident that it will suggest an intelligent "place to start" in this segment of the activity.*

You have mentioned many things in the last few months as reasons for people dropping out of square dancing. Haven't you overlooked one of the most important — excessive speed? What we have mentioned is a rather broad subject that should include this along with many other "problem areas" that need good, serious study. This is the field of the caller-teacher leadership. Until our leaders understand what

it is that attracts people into the activity and keeps them happy, we will continue to face many problems that discourage the dancer. Too fast tempos, excessively long tips, inadequate timing, are just some of the elements that the square dance caller-teacher must face. Much of this will come up next month when *Sets in Order* presents the "Caller-Teacher Leadership Training" segment of the Gold Ribbon Report.

We are ready to go now with some form of a "limited basics program." Why do you suggest waiting until fall? The reason is simple. If the entire program could have appeared at one time, in one issue of *Sets in Order*, the situation might be a little different, but because each phase has a bearing on each of the other phases, we feel that it is important that we all have an opportunity to study the complete plan before putting just one phase into action. Your question would seem to indicate that you are already considering changes over the basic program presented in the December issue of *Sets in Order*. We are suggesting an identical program that can be enjoyed everywhere to meet certain needs.

The obvious advantage will become more and more apparent when text books, training material, additional calls and workshop material to fit this particular section can be shared throughout the square dance world. Let's face it, we have waited a long time already. A few more months that will serve as "insurance" to protect this new baby are certainly not too long to wait when we consider the great future that lies ahead. We are enthusiastic, too, but at this stage, patience is the name of the game.

The O.N.S. Handbook Program

NEVER HAVE we tackled a project that was more fascinating, nor that reflected the thinking and efforts of more individuals in the field of square dancing, than the Handbook bound into the center of this issue of *Sets in Order*. The subject, "One-Night-Stands," is a challenging one. This uncomplicated phase of square dancing touches, at one time or another, the lives of more individuals than any other part of this activity.

Remembering what was once said by George Sand, "If I had more time, I could have written a shorter letter," our biggest problem has been to boil down the great amount of useful

material into a compact, usable handbook. The fact that this project has been a long time in our "urgent" file, was indicated by the vast assortment of material we have collected over the years to be incorporated in its development.

Certainly, one of the most enlightening "discoveries" was a group of One-Night-Stand programs we had been saving over the years for study and analysis. One marked "Telephone Company — April 30, 1948" and another "Glendale Civic Auditorium, May 19, 1948" were especially compelling. These One-Night-Stands varied little from another program in the same collection, dated September 16, 1968. The mixers, the Grand March, more than half of the squares and one or two of the very easy rounds appeared, spanning two decades. Even more interesting was the fact that these shared their similarity with One-Night-Stand programs coming from Sarasota, Florida; St. Paul, Minnesota; Cincinnati, Ohio and other areas.

As one works with the One-Night-Stand program, he becomes very aware of the fact that, if he could turn back the pages of square dancing to the chapter before the "Boom" period of the 1940s, he would find that square dancing in general bore a similarity to the typical One-Nighter. We may find it difficult to believe that square dancing, at one time, consisted almost entirely of what movements could be introduced during the one evening and that each square dance started with the most elementary material and then moved on.

Square Dancing in Recreation

THE TIE-IN of our two subjects this month, "One-Night-Stands" and "Square Dancing in Recreation," was a natural. You will discover as you go through the One-Night-Stand Handbook, that with proper adapting, the material contained in the Handbook is usable with almost any phase of recreational square dancing.

However, the more we moved into the vast realm of recreation, the more we came to realize that we would only be able to open a few doors here and there and pave the way to a broader and more continuing study of the unlimited possibilities for American Square Dancing.

To those in the hobby, square dancing in its present form is the "picture" we carry around with us. Sometimes we fail to see that square

dancing meets more than just hobby needs of an individual and that it can mean the "Open Sesame" to great new worlds, for many who have particular problems that need to be solved.

In our all too brief coverage in the coming pages, we touch upon subjects where unlimited time and study could be spent in discovering a brand new field for square dancing. One is pointed out by Mary Stewart, a deeply dedicated person involved with current studies being carried on to increase our knowledge of "communication" with each other. She indicates that one of our greatest problems in society today, when it comes to communicating, is that people do not "listen."

Perhaps we have learned to "tune out" much of what we hear on television or radio. Perhaps we have become "numb" to things we do not want to hear, but whatever the reason, the fact remains that we are prone not to listen. Here is a brand new challenge for square dancing, for what better way is there to learn to listen than to learn an activity whose very foundation depends upon communication? This is one thing, perhaps, that sets square dancing apart from every other form of dance, or from most activities, for that matter.

Another phase is mental health and square dancing has proved itself an excellent rehabilitator when experimented with in mental hospitals. This too is aptly covered in the following section.

The competent caller-teacher needs only to look into the specialized fields of recreation to find unlimited demands for his talents and yet, in all of square dancing, no greater rewards exist than in the satisfaction of being in a position to help, to develop special programs and to contribute to the therapy and rehabilitation of individuals through the use of square dancing.

It takes no special course to be able to work with the blind. Competent club callers will discover that they can learn a great deal about teaching while working with sightless dancers. "Picture words" replace "Now watch and do it like I do."

Remarkable work has been done with the deaf in square dancing. Calls have been adapted to sign language and the vibration of the beat carried from the base fiddle or drum through the floor boards to the feet of the non-hearing dancers have resulted in modern mira-

cles that bring pleasure along with the therapy to the audibly handicapped.

Patience is rewarded by a great feeling of accomplishment when working with paraplegics in wheel chairs. Over the last twenty years, a great number of groups have achieved excellence in this phase of square dancing. Starting with fairly simple routines, adapted to fit the chair-bound dancers, callers have been amazed at the agility that some of these groups have displayed.



This does not necessarily mean continued new material when working with the mentally handicapped. We have seen tears flow freely down the cheeks of hospital attendants upon seeing a smile come for the first time to the face of some patient who takes pride in reaching each extended hand in a Right and Left Grand.

Square Dancing in Recreation doesn't stop with these special instances. It involves all facets of the recreational activity. In recent years private industry has discovered the importance of recreational programs conducted during coffee breaks and lunch periods. Here, too, square dancing has played a significant role.

As part of the Gold Ribbon Committee study, Sets in Order is interested in building a Clearing House of all active "special" recreational groups — of any type. We are interested in reports in hope that one day a textbook will be the result.

Some groups have a need for costumes, for callers, for sound equipment and we would like to find a point to bring together those who need and those who would like to share.

Most of all, we would like to develop leadership, both with those in square dance calling-teaching today and those college majors in the field of recreation and physical education who will, one day, be developing programs to bring square dancing to even more who need it.

This is not the end of this particular report. It's only the beginning.

As an activity with great therapeutic value, the benefits of square dancing have only begun to be completely realized. Read what some top-notch authorities in various fields have to say about possibilities for square dancing in the future.



LET'S TALK ABOUT THE VALUES OF AMERICAN SQUARE DANCING IN RECREATION

SIMON McNEELY • THE McMASTERS
MARY STEWART • BOB VAN ANTWERP

How much do we actually know of square dancing? Other than its being a delightful hobby for several million Americans, its potential as a means of accomplishing needed goals in education and therapy are phenomenal. A book many times the size of this complete issue would be necessary to do justice to the subject. However, we have gone to four authorities to look at four varied possibilities.

We first approached Simon McNeely, Director, Federal-State Relations, the President's Council on Physical Fitness, Washington, D.C. We asked him what points he might especially emphasize in speaking of square dancing in recreation and its possibilities.

Simon McNeely: First of all, training the recreation leader as a caller-teacher is of prime importance. This calls for more attention to square dancing in professional preparation, both pre-service and in-service. Part of this attention would be to help the recreation leader understand the value and the many and varied phases of square and round dancing in recreation programs. Too often too little is known of this broad scope of square dancing by professional recreation people.

From the standpoint of administration, recreation directors need help in understanding their supportive roles in administering and budgeting square and round dancing as part of a broad recreation program.

All of the types and facets of square and round dancing should be understood and included in recreational programming. They could be considered somewhat like the following: Square dancing as part of a general recreation activity, such as "family fun night."

One-Night-Stands.

Organized instruction and dance programs on various levels.

Provisions for square and round dance clubs within the recreation structure and in the scheduling of recreation facilities.

Special programs for the elderly, the handicapped and others.

Exhibitions, demonstrations, festivals.

Full consideration should be given, also, to the necessity for providing recreation facilities that can accommodate, conveniently and aesthetically, the types of programs referred to earlier.

In planning and constructing both all-purpose and special dance facilities, full regard should be paid to such matters as acoustics, cooling and ventilation, floor vibration and floor finishes, dance and spectator traffic, refreshment facilities, rest rooms.

This is only a sketchy outline but I would feel that these are the primary points which have to be emphasized in order to take advantage of the potential of square dancing in recreation and the mutual benefits which could result.

Billie and Med McMasters have been involved in both recreation and square dancing in the Los Angeles area for many years. Our question to them was, How would you reassess, at this point, the entire field of square dancing in terms of a positive approach to good mental hygiene?

Med McMasters, with Billie interpolating: First, you have to define the terms: Mental — of or pertaining to the mind; hygiene — the

science of preservation of health. In square dancing we have one of the most effective tools available to active people. If the caller can appreciate *how* he does what he does, he will automatically make more efficient use of his time.

All of us have seen the recurring miracle of the sour, suspicious, withdrawn couple blossoming into happy extroverts in a square dance group. This is not providential — nor accidental; they have been given a means of social activity, achievement, satisfaction and just plain old fun. Self-consciousness divided by eight leaves very little for each individual and dancing becomes meaningful communication.

We're talking now about three levels of involvement — mental, physical and social. We know it works — but *how* does it work?

It insists on immediate mental response (learning to listen); it provides progressive challenges requiring total attention (learning to move on command); it demands a span of concentration under social pressure to perform adequately; it repays fulfillment of these demands with a feeling of accomplishment out of proportion to the actual effort involved.

Recognizing man's need of rhythmic activity in groups, let's examine the physical benefits of square dancing: great muscle activity (a potent relaxer of mental and physical tension); deeper respiration; better circulation; increasingly better muscle tonus. In a world gone mad over jogging, calisthenics and deep breathing exercises, square dancing provides all these basic needs plus the wholesome demand that we cooperate in association with others.

Right here we'd like to say that all square dancers must acknowledge the debt we owe to American churches, which not only preserved, but in many cases promoted, square dances. They were quick to see what a marvelous social lubricant such dancing could be since it appealed to all ages.

Even in age-stratified areas, such as the touchy teens, square dancing can and does prevent the most common dilemma — the girls all along one wall and the boys gathered into small groups whose most passionate desire is *not* to dance. Thanks to the clever use of mixers, each boy may have the chance to dance with each girl and the "instant cliques" have no opportunity to form. From the elbow swing to the arm-around is a natural progression and can move the boys into social dance position with a minimum of embarrassment.

At the other end of the span, most Senior Citizen settlements rank square dancing high

on their list of recreational priorities and here the social aspects may far outweigh the dancing, but it is important to have status in a peer group.

"Young marrieds" moving to a new neighborhood will find out, if they square dance, that they belong to the second largest club in the world. For the singles there are the Bachelor and Bachelorette clubs, usually involving two sections, one for learning and one for straight dancing.

Most square dancers will wish to progress but each couple and each single is free to decide at what level dancing is the most fun. Even the minimally skilled can find groups on their chosen level. There are no statistics to prove that square dancers are healthier or live longer but it can be definitely stated that they are happy people.

Very much involved with several phases of therapy for special groups is Mary Stewart of Los Angeles. Among other things, she has written a newspaper column, appeared on television and talked with various groups to air her theories. High on her list is the one that sees much of the lack of communication in our present-day society result from the inability to listen. We asked Miss Stewart, How do you relate this importance of listening to square dancing?

Mary Stewart: I can see square dancing, not only as a recreation but as an effective tool of learning to listen. Yes, learning. The Xerox company has a program for training executives to listen because *it is a reality* that the average person listens only about 10% of the time to things that are going on. Executives, after taking the program, are able to listen 45% of the time.

Why not use square dancing to teach children to listen — children of all ages? This would be high school and college level and grade school level, as well. Using it as a therapy this way would not only enable children to understand other people but it would afford the usual fun and recreation with which we are all familiar.

When you square dance, it helps if you listen 100% of the time. You will note that the good square dancer listens more effectively than others. So now, how about implementing square dancing into schools, with lesson plans and square dance callers, (professionals, that is.) And let's use this medium not only as recreation (and that it is) but let's train kids of all ages to become effective listeners and just

watch their grades improve.

We might go a step further and encourage inter-school dances, not with the top dancers but with an old-fashioned "hoedown." Not only would our students learn "manners" but square dancing, with its break for punch or coffee, underlines the oldest social custom known to man, that of "breaking bread" with friends.

The social acceptability phase of square dancing cannot be overlooked, either. Considering that the second cause of death in college students is suicide, according to *Mademoiselle* magazine, an effective therapy will have been initiated in living centers in the schools with square dancing, enabling students to communicate with other by dancing, visiting and eating together. Maybe we could get all of the teachers and administrators to join in and do-si-do.

If such a program with all of its fringe benefits is attempted, let's please do it with real professionals at the helm. What do we have — about 9000 capable callers in the world today? Let's use *one* lesson plan and let learning to *listen* thru square dancing be a part of the recreation in each school's curriculum. Square dancing is *much more* than fun.

Not only is Bob Van Antwerp regarded highly for his proficiency as a square dance caller but he holds a high-ranking position in the Recreation Department of Long Beach, California. In questioning Bob, we asked, What is your recommendation for improving the position of square dancing in recreation?

Bob Van Antwerp: A great improvement would be to institute a definite in-service program in the ranks of recreation leaders when they first enter the field of recreation. Present college courses for recreation majors are very inadequate. State colleges and universities would probably be receptive to improvement of their dance programs if good instruction could be planned and presented to the instructors and teachers on a regular basis.

One recommendation would be to start with the Physical Education and Recreation curriculum departments in colleges and universities to offer a suggested instruction plan with proper guidelines, this to be followed up with a selling campaign by offering assistance from a body such as the Gold Ribbon Committee. New teaching records, pamphlets, brochures, teaching aids, up-dating and discarding of old material, are needed in all schools. Also needed are personal visits to curriculum-connected

groups. Proper presentation by proper dance authorities to these groups would be a "must." At present the old, tired approach to square dancing is still in effect and needs to be discarded for a new and energetic approach. And any plan must be well-prepared before presentation.

Leadership training has to start in physical education and recreation classes where the students are one of our biggest assets in reviving our favorite pastime. They can be sold but the plan must be offered to them properly. Beyond that, a teaching manual for modern square dancing has to be placed in their hands with good, selective in-service training as a follow-up.

Efforts by the Gold Ribbon Committee in a selling-type campaign to recreation departments thruout the nation could begin with a paid in-service session for leaders in large cities. Exposing of square dancing to hospital recreation leaders as a therapy is only in its infancy. A planned approach to square dancing is needed thru the National Parks & Recreation Assn. by having well-versed and competent leaders attend their national conferences, so that this element could gradually be brought back into the recreation field. Each session should have demonstrations, exhibitions or active participation before the eyes of all recreators.

Specialized groups in each area have to be considered. Before they can really be part of a nationwide selling campaign, a preparatory teaching and record packet will have to be available. This would use slow tempos, over-emphasized words and many repetitions.

Once again, I want to mention the need to re-educate the recreation leaders thru a planned revival program in square dancing thru books, tapes, brochures, etc. This would be done thru such organizations as (1) National Parks and Recreation Assn.; (2) American Recreation Society; (3) Health, Physical Education and Recreation Assn.; (4) State Recreation Associations.

Recreation departments are usually receptive to offering in-service training to their leaders as long as they don't have to pay an unusually high price for this service. It could be started in a few small departments with talented instructors and be subject to an evaluation test by leaders receiving the in-service.

I recommend further that an exploratory committee be formed to investigate, question, plan, propose, present and evaluate different approaches to square dancing in recreation.

THE DANCER'S WALKTHRU

Sets in Order

FRIENDSHIPS REMEMBERED

In Oregon a trend has been started to underscore the importance of friendliness to guests who visit a club dance. A small booklet has been designed to collect the signatures of those guests with whom a person might dance during an evening. When the book has been filled, a Friendship Badge is received in return for it.

Many clubs are marvelous in their open-door, open-heart welcome to dancing guests; others, for a variety of reasons, forget the guest once he has been greeted at the doorway. Perhaps such a book may remind some square dancer that his club is really his home and it's his job to make his guests feel welcome.

ONE WAY TO BUILD A CLUB

Last fall the Hinsdale Squares of Hinsdale, Illinois, conceived a novel way to promote visitations of individual dancers as well as of neighboring clubs to its own regular dances. The club designed a unique Totem Pole, one piece of which was to be given to the guest couple coming from the farthest distance to attend the dance.

This idea may be rather unusual in itself, but the real secret lies in the fact that the Hinsdale Squares are "Indian givers" and they want their Totem back. A special dance will be held next month, April 11th, at which time



they hope to reassemble the Pole. All clubs or persons returning a section of the Totem Pole will be admitted to the dance at a special price.

We wish the Totem Pole our solemn good wishes and we certainly hope the "brave" or "squaw" who has the piece which belongs in the middle shows up!

BADGE OF THE MONTH



How a painting become a photograph became a badge — or the story behind our badge of the month.

Almost 13 years ago a square dance club was organized in a small town named Entrance in Alberta, Canada. The history of the town is in itself a story. Many years before, fur brigades used a mountain in the area as a landmark to direct them to the entrance of a pass through the Rockies. When a village later grew up in that spot, it seemed quite natural to call it Entrance, and the square dance club adopted this traditional name (even though it presently dances in nearby Hinton).

An artist did a lovely oil painting of the scene, which was later captured on film by a local photographer who then added the club name on a wooden entrance-way. The photo was reduced in size and laminated into plastic badges for all club members.

And thereby hangs a tale.

DANCERS WORKING TOGETHER PROVE THAT IN UNITY THERE IS STRENGTH

FOR ALMOST the entire year of 1968, a committee in Southern California known as DCP was actively at work to prevent an action which might have threatened the continuity of many square dance clubs. This story should give heart to square dancing in other areas which may be facing similar problems. It is a fine example of large square dance groups working together.

DCP, or to give its correct title — Dancers, Callers and Publications, is made up of 19 member groups in Southern California, consisting of Dancer Associations, Caller Associations and Square Dance Publications. These various member groups represent better than 50,000 square dancers in the immediate vicinity. DCP meets monthly to coordinate this large framework of square dancing and recently found itself called upon truly to come to the aid of its dancing members.

The Los Angeles Department of Recreation and Parks had decided to raise its permit fees for use of its buildings and had so notified all such renters. Many of these were square dance clubs. While there are some private halls and square dance barns in Southern California and some groups meet in school or church facilities, many use the recreation buildings at the various local parks.

As an example, the new schedule of fees quoted rose from \$17.00 to \$65.00 for a Saturday night, three-hour period, including a charge for the kitchen. Needless to say, there was cause for concern. This increase would eliminate the use of these buildings for the average square dance club.

At this point DCP entered the picture with an Adhoc Committee of five members chaired by Vic Esworthy, Past President of Associated Square Dancers, Inc. Its first step, which took better than two months of extensive work, was to get the Recreation and Parks Commission to agree to keep the fees status quo until the

matter could be placed under study.

The next step was two-fold: One, to meet with the Commission and present the square dancers' objections, and two, to adopt a resolution to present to the city along with as many petitions as possible signed by square dancers protesting the increases. This meant a concerted action by many people but the task was undertaken and completed. In addition rent schedules of halls in and outside of Los Angeles were obtained, as well as financial statements from square dance clubs.

Early in February, 1968, the Chairman of the Adhoc Committee received a letter inviting him to be present at a meeting of the Board of Commissioners to present his case. From experience the Chairman knew that if a presentation was to be of value, it must be concise. He prepared a three-minute outline including such valid points as:

- Age and size of Associations in area . . .
- Associations are non-profit organizations . . .
- Growth of square dancing in area . . .
- Quality of square dancing . . .
- Lack of incidents; no police protection ever required . . .
- Community projects square dancers participate in . . .
- Excellent relationship over years of square dancing and Department of Recreation and Parks . . .

Square dancers represent cross-section of all citizenry who are property owners, a portion of whose taxes support recreation and park facilities . . .

This brief statement was accompanied by 4,437 signed petitions which were given to the Board of Commissioners.

Specific rebuttals to the reasons given for the increase were presented:

- 1) Tax-supported facilities should not try

to compete with private facilities which are not tax-supported;

2) While square dance clubs may use a kitchen, they always bring their own supplies, including coffee-makers, cups, plates, etc.;

3) While a hall may have a capacity of 300 if people are seated, the same space will only accommodate 100 square dancers.

Following the meeting the Commission expressed a sincere interest and additional studies were proposed.

Early in June a basic fee schedule was presented to DCP for consideration. Some suggestions and changes were made by the Adhoc Committee and the schedule was returned to the Department with a letter of explanation.

In August a tentative agreement was reached and this was finalized in October with a directive from the City General Manager to the Board of Recreation and Park Commissioners (who approved it unanimously) and from there to all Recreation Centers.

Although rental fees for park facilities were listed in three classes increasing according to the number using the room, square dancing was awarded the lowest rental fee regardless of the size of the group. To quote the directive, "...the higher schedule will prevent square dancers from using City facilities ... and the

The WALKTHRU

lower fee will allow thousands of dancers to continue their activity and will result in a steady flow of income to the Department."

The fees were based on a three-hour period, ending at 10:00 PM, with an additional hourly rate after that time. The rate structure for square dancing went from a minimum of \$10.00 to around \$23.00 depending on the day of the week and the time. No charges were levied for use of the kitchen and 30 minutes before and 15 minutes after were allowed without additional charge for setting-up and closing down. In addition the Board agreed to allow teen square dancing (with adult supervision) the use of its facilities without charge.

It is noteworthy that square dancers and the city officials could find a solution harmonious and acceptable to all involved. A tremendous effort was put forth by the DCP Committee as well as by other individual square dancers to retain the local Recreation and Park facilities. The cooperation and team effort must have been obvious to all concerned and the ability, knowledge and courtesy of the square dancers who represented the activity must have made a favorable impression.

Indeed in unity there is strength.

RESOLUTION TO THE BOARD OF RECREATION AND PARK COMMISSIONERS CITY OF LOS ANGELES, BY D.C.P. (DANCERS, CALLERS, PUBLICATIONS) AN ORGANIZATION COMPRISED OF 19 MEMBER GROUPS WHO HAVE MEMBERS THAT USE THE RECREATION AND PARKS FACILITIES OF THE CITY OF LOS ANGELES.

WHEREAS: The Board of Recreation and Park Commissioners of the City of Los Angeles have issued a Bulletin, effective October 1, 1967, on "Use of Community Recreation Centers", and said Bulletin carries a new basis for fees and charges to Permit Groups, and

WHEREAS: These Fees and Charges are levied on the basis of Room Capacity and not on an actual attendance count, and

WHEREAS: Written Statements by the Board specifically state:
1. Profit should not be a primary motive.
2. Fees and Charges should be incidental to the Tax support of the Public Recreation Program.
3. Fees and Charges should not be so high or so general as to restrict participation on the part of the local population, and

WHEREAS: The rental fees are pricing groups out of the Recreation Center facilities and there are so few outside facilities that are available, and

WHEREAS: The comparison of fees before and after October 1, 1967 show a vast increase, and

| | BEFORE OCT. 1, 1967 | AFTER OCT. 1, 1967 |
|-----------------|---------------------|--------------------|
| WEEK NIGHTS | \$ 14.00 | \$42.50 |
| SATURDAY NIGHTS | \$ 17.00 | \$65.00 |

WHEREAS: Square Dance Groups are open to the public, and

THEREFORE BE IT RESOLVED: THAT THE BOARD OF RECREATION AND PARK COMMISSIONERS, CITY OF LOS ANGELES BE PRESENTED WITH PETITIONS REQUESTING A REDUCTION IN FEES AND CHARGES THAT WILL ALLOW NON-PROFIT ORGANIZATIONS TO RENT THE CITY RECREATION FACILITIES.

PROTEST PETITION

TO: THE DEPARTMENT OF RECREATION AND PARKS COMMISSIONERS
RE: INCREASED FEES FOR USE OF PARKS AND RECREATION FACILITIES

THIS PETITION IS SPONSORED BY D. C. P. (DANCERS, CALLERS, PUBLICATIONS) AN ORGANIZATION COMPRISED OF 19 MEMBER GROUPS WHO HAVE MEMBERS THAT USE THE RECREATION AND PARKS FACILITIES OF THE CITY OF LOS ANGELES.

We, the undersigned members of Square and Round Dance Clubs who use the facilities of the Community Recreation Centers in the Los Angeles area, do hereby, protest the increase in the fee schedule as handed down by the Commissioners of the Department of Recreation and Parks of the City of Los Angeles.

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This resolution presented to the Board of Recreation and Park Commissioners was accompanied by more than 4,400 of these petitions signed by local square dancers.

WHAT PRICE MEMBERSHIP?

By Cookie Gibson

Reprinted from the Domino Dateline, Monthly Newsletter of the Domino Square Dance Club, Westchester, Los Angeles, California.

WHEN THE GLOW of accomplishment is still fresh . . . when enthusiasm is at its peak . . . when square and round dancing represent the proverbial "rose-colored glasses" picture . . . this is when you JOIN . . . and you usually choose the club that has "mothered" you through the 26-week basic course.

This is when you pay your dues, buy a new dress and shirt and come to the first home dance, to a new hall, a new caller and a new group of dancers.

And then it happens. Just what, we don't know, but somehow only a small percentage of this enthusiastic group manages to weather that first few months of "belonging" to become a dyed-in-the-wool club goer.

Speaking as old square dance members and for all square dance clubs, we'd like to find the answers. What is the magic ingredient or combination of ingredients provided by "we" (the active and working members of clubs) that makes or breaks a new member? Should they always be treated as "guests" — especially greeted, specially sought out for squares, specially talked with throughout the evening, specially mentioned in club newsettes? Should they be phoned on every visitation and coaxed to every home dance? Should we ask them over and over again to work on committees, accept offices, go on special outings, only to be met with half-hearted "maybe's", emphatic "no's", or very often "we're so busy, we'll let you know."

Or do we have the right to expect them to become good members on their own, as we did? To come to the board meetings on the strength of general announcements and notices, as we did? To accept nomination for office, work at being an officer and improve that accomplishment over the next six months, as we did? To offer their opinions, volunteer for committees, come up with new ideas, as

we did?

I am of the opinion that too much is being said about long-time members and their lack of friendliness; too much blame is being placed on the small, compact, hard-working, idea-minded, outgoing group who holds the club together, stays interested, never receives enough recognition nor thanks and far too much criticism.

Any working couple in any club will tell you they are overjoyed when a new couple enters the "inner circle" with no special invitation, bursting with new and interesting ideas, eager to help in any way.

But it becomes a one-sided battle, with all the ammunition on the other side of the ledger when people stand back, waiting to be cajoled and begged to join the "clique". As joiners they are no longer guests; they're Club Members. They're now on the "we" side by virtue of the badge they wear; it is now "their" club as well as "ours", and we look to them to renew our spirits and our enthusiasm, to take some of the work load, to join in — just as we did.

So if your name is on some club roster, you've probably paid your dues, you wear the badge and you receive the paper. But if your name doesn't come easily to other members' lips, if you're not recognized on sight, when you're not seen regularly at home dances, visitations and special events; you never show up early to help ready the hall; you spend your evening waiting to have your square filled instead of filling a square, waiting for someone to talk with you instead of starting a conversation, waiting to be asked to the after party instead of simply coming along — if you're happy to be a "sometimes member", this is your privilege.

But think twice before you make reference to "cliques". Take a good look at your own brand of friendliness, your outgoing attitude, your willingness to meet the other fellow half-way with attention and interest, your contributions to the work load, your quickness to volunteer ideas and service, your ability as host with club guests.

Learn not to expect special attention. GIVE IT. Don't wait for someone else. DO IT.

Courtesy and friendliness should always be the keynotes for successful clubs; but remember that no key is needed to the "in" door. It's always open and it swings both ways.



NATIONAL SQUARE DANCE CONVENTION[®] INC.

SEATTLE CIVIC CENTER · JUNE 26, 27, 28, 1969

IT WAS just a short time ago that June, 1969, sounded a long way off. But here we are at March, 1969, with the important-to-square-dancers June convention just three months ahead of us. As every well-informed square dancer knows by now, the 18th National Square Dance Convention will be held at the Civic Center in Seattle, Washington, on June 26-28, 1969. Hosting are the Washington Federation and of course, all of the Washington and Northwest square dancers. If you have not yet taken advantage of the reduced pre-registration fees, check back to your December, 1968, Sets in Order and use the form therein or write Pre-Registration, 18th National Convention, P.O. Box 7376, Bitterlake Sta., Seattle, Wash. 98133.

Calling All States . . . The Convention sales personnel (every square dancer in the Northwest) is endeavoring to make the 18th National the first Convention to PRE-register dancers from every state. Two previous Nationals — Omaha in 1968 and Dallas in 1965 — had dancers registered from every state, but not pre-registered. In early January the registrations for Seattle numbered 3774 and came from all states BUT: Arkansas, Delaware, Georgia, Maine, Mississippi, South Carolina, South Dakota and North Dakota.

Exhibit Booths . . . Exhibit Booths, where those dealing in square dance wares may show and sell them, are now available for rental for the 18th National. Some booths which will dispense western attire and dresses, badges, laces, custom-made square dance jewelry, records, yarn, leather goods and hobby items, have already been reserved. There will be a photographer's booth where dancers may have their pictures taken with their old buddies and new-found friends. Individual or group portraits may be had. This Shoppers Lane at the Nationals offers a one-stop spot where dancers who do not have such items readily available in their own areas, may load up all at once. Anyone interested in obtaining a booth should contact Guy Swanson, Chairman Exhibitors, 18th National Square Dance Convention,

427 11th Avenue E., Seattle, Washington 98102.

Musical Style Show by Oregon Dancers . . . One of the two shows scheduled for the Opera House during the 18th National is, "Watching All the Girls Go By," a Musical Fashion Show. Produced and directed by Stan and Bev Benge of Eugene, Oregon, the staff of 13 and cast of 76 (all dancers from Oregon and all registered for the Convention) have scheduled two performances, Friday at 4 P.M. and Saturday at 10 P.M.

Like the Pageant based on the life of Dr. Lloyd "Pappy" Shaw, also to be seen at the Opera House, the fashion show has had a previous run. Originally shown at the 1968 Oregon State Festival, it was well-received and played to a full house. The 1968 production took many months to evolve and the second showings are also coming in for intensive planning and preparation.

Round Dance Workshops . . . An announcement by Ivan and Aileen Pierson, Chairmen of Round Dance Workshops for the 18th National, shows that the following round dance leaders are scheduled to participate: Alvin and Mildred Boutillier, New Orleans, La.; Bill and Dorothy Britton, St. Paul, Minn.; Tom and Jean Cahoe, Sunnymead, Calif.; Hal and Dot Chambers, San Diego, Calif.; Jo Coosey, St. Louis, Mo.; Ross and Penny Crispino, Nampa, Idaho; Blackie and Dottie Heatwole, McLean, Va.; Louis and Lela Leon, Bakersfield, Calif.; Eddie and Audrey Palmquist, Temple City, Calif.; Norm and Louise Pewsey, Altadena, Calif.; Bob and Helen Smithwick, San Diego, Calif.; and Wayne and Norma Wylie, St. Louis, Mo.

Correction on Housing . . . The housing committee for the 18th National Square Dance Convention informs us that there are no arrangements available for private housing rooms for two adults, as erroneously shown in the December (S.I.O.) pre-registration form. The other information concerning housing is correct as indicated.

SEATTLE IS FINE FOR '69'



ROUND DANCE

WHY?

WHEREVER WE square dance around the country, we seem to get into discussions on round dancing. Some people want more rounds; some want fewer. Some want everybody to get up and dance while others want to see everybody learn to waltz *right*. Some want to know how to get their husbands to learn rounds; some want every caller to teach rounds along with squares. Others want callers to stop teaching rounds at all and send their beginners to round dance classes. Some think they are too hard. Almost everybody thinks there are too many new rounds. So won't I please write something about rounds?

After thinking it over, I find I have some real opinions about rounds, and also some questions I can't answer either. Taking the most basic question first — why should we have rounds with our squares at all? (Some clubs don't) — here is my opinion. I think we have rounds in between the squares to take up the slack between those energetic dancers who never get enough to satisfy them and that marginal group who are doing as well as can be expected to get there at all and who need a lot of rest to keep going.

In square dancing we have plenty of real dancers who could just as well be doing any

The Dancer Looks at SQUARE DANCING

By Madeline Allen



other kind of dancing, but who love the spirit of a square dance. We also have a lot of people who aren't dancers at all, but who still love to get out there and do the figures, with no one caring where they carry their hands, or whether or not their toes point right, or even whether they keep time to the music. In between, we have every variation of those types. The first group could do any round, the second can't do *any* round, and the others can do some but not others. So there you have it.

With this set-up in mind, my second strong opinion is that it is a mistake to aim for a program where everyone gets up for all the rounds. Unlike some Traditionalists, I don't bewail the fact that square dancers don't all *dance*; I think it is fine that so many non-dancers enjoy squares. My sympathy goes out to the lady whose husband is in that category, but she might as well relax. Let her console herself with the thought that she *did* succeed in getting him to the dance, and not strain her luck. It would be cruelty to animals to make him get up and struggle with rounds, and worse than that, he might never come back.

The opposite extreme, of which I also dis-

approve, is to aim for a program in which every popular round is taught as soon as it comes out, no matter how few members of the club even try to learn it. I am all for letting the few leftfooters sit them out, but when you find a club with six squares dancing the squares, and three couples doing the rounds, something is wrong. There must be a happy medium somewhere.

Of course, the question I can't answer, and neither, apparently, can anyone else, is — how can you take time in a Square Dance class to teach the fundamentals of round dancing to the majority of dancers who would like to learn, without making the minority feel left out? Especially if your caller is better at squares than rounds? Various answers have been suggested — the round dance class, for instance. This works fairly well in areas with good round dance teachers, but there does seem to be a general tendency, once you get into a class, to begin to take rounds too seriously, and to rather snub those who, for one reason or another, can't get to a special class.

The usual system in most square dance clubs has been to teach *dances*, rather than fundamentals, and to teach only those which can be learned in about ten minutes. This results in a lot of dancers who can do the popular Round of the Month, but who still have to learn every step of every new round the hard way, and who never learn to waltz at all. There are also callers who are satisfied to teach every Beginners' Class the Oklahoma Mixer, only to have them disappointed when they find out later that it is no longer on the programs at Hoedowns.

Perhaps the answer is in some sort of short course in basic round dancing, presented along with each beginners' course in squares. If dancers could be taught the language of rounds, along with the positions used and a few maneuvers like the turning two-step, it would be a simple matter for almost any caller to introduce a new routine. Most Rounds of the Month can even be cued through without teaching to dancers who understand round dance terms. Of course, the waltz is something else again. Maybe the best thing would be to teach no waltzes at all in the first course, but later, when the dancers realize that there is something lacking, offer a second short course in the waltz. Alone. In other words, wait until they ask for it.

We won't go into the question of what sort of rounds to teach, or how to teach them. As to programming, I personally like the idea of two rounds between each set of squares, one simple and one not so simple, instead of a long rest. I am not one who likes to dance *all* the time, and while I am resting I like to see someone doing the newer rounds, to see if they are worth pressuring my husband into learning. At least, this system gives you something to listen to during the breaks, and this brings up another point. To a lot of us, the one thing above all others that makes a good round dance, to dance or to sit and watch, is the music. No matter how well written, or how simple, or how beautiful, no round will ever win my approval unless the record is real music, well played, with the sort of *lift* dance music should have.

Too many new rounds? Of course there are too many for *me*, and for most people. The Round of the Month helps some, but why learn a dance in ten minutes, just to forget it? For that reason, I'd like to suggest a Round of the Year, picked from dances at least two or maybe three years old. Thus if a dance is still popular three years later, it could be officially recognized and re-taught, for those who missed it the first time around. Then people like us could learn one really good dance a year, and leave the rest of the rounds to the real round dancers. For them, there are never too many rounds.

THE BASIC TEXT

The special textbook for callers and leaders interested in conducting a limited basics program, is now at the printers. Our aim is to have it completed and in the mail by April 1st. The pre-publication offer for this special text and a special order form appeared in the February issue of Sets in Order. If you are interested in receiving a RUSH copy of this textbook at the special low, pre-publication price, be sure that your order is postmarked no later than March 15, 1969.

For additional order forms and information rush your inquiry to Sets in Order, 462 No. Robertson Blvd., Los Angeles, Calif. 90048. This book contains step by step instruction on working with the ten-week learning period. It includes an unlimited number of calls relating to each basic. The book is designed for the experienced caller as well as for the newcomer.



2



3



1

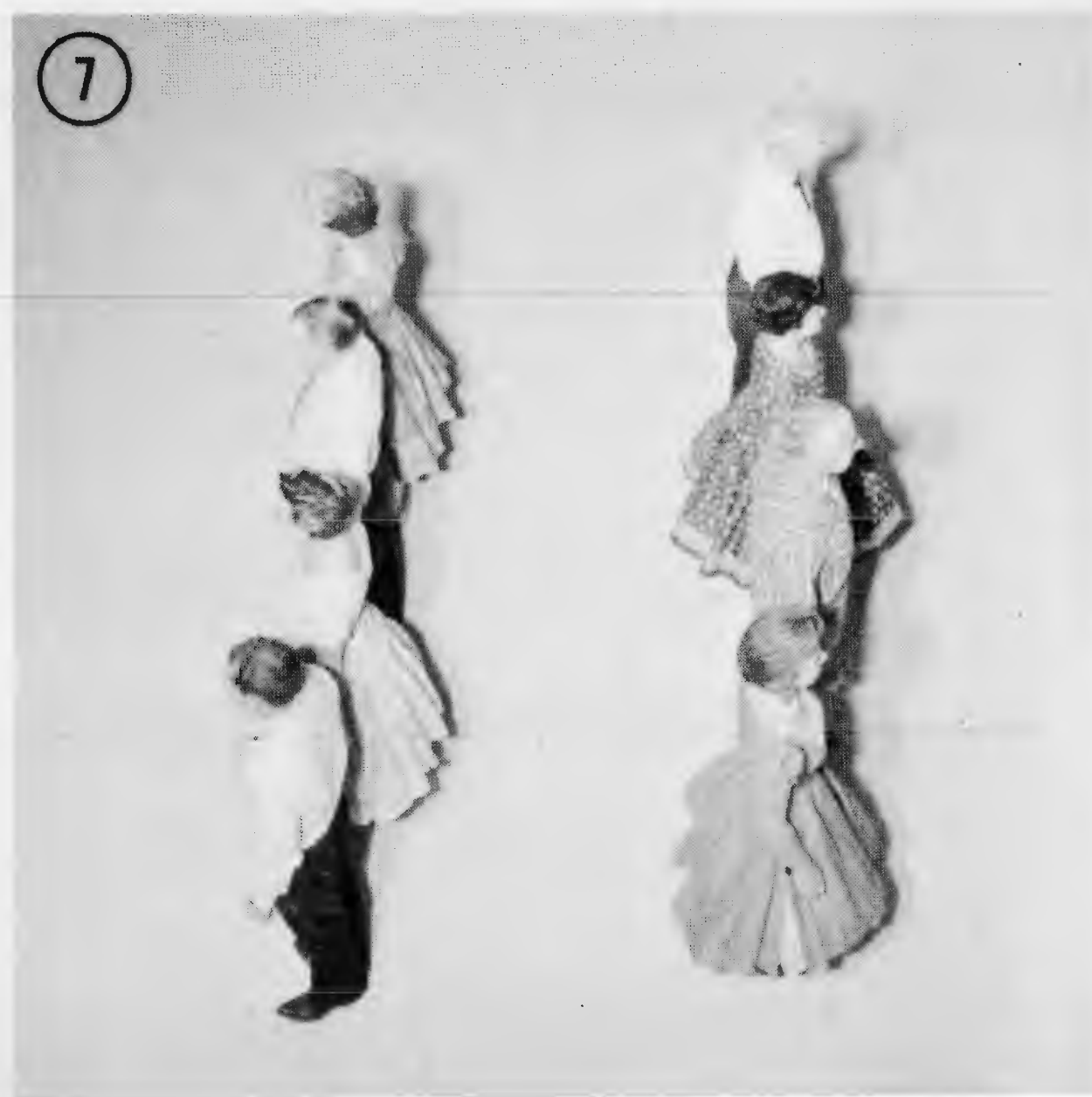
STYLE LAB

SOME MUCH-USED STANDARD SET-UPS

THE BASIC LANGUAGE of square dancing to which we are committed, whether in a One-Night-Stand, a basic course of American Square Dancing, an Extended Plateau, or Exploratory Dancing, involves movement. This movement takes place within the familiar boundaries of a square (1) but also in a number of other standard situations we call "set-ups."



6



7



Of the eight examples shown here, six represent the largest share of square dance figures used today.

The 8 Chain Thru (2) set-up, sets the scene for a variety of movements. The Double Pass Thru is actually the basis for 2 set-ups, the starting Double Pass Thru (3) and the completed Double Pass Thru formation (4).

An Ocean Wave most frequently in the standard two couple variety shown here (5) can, of course, be a single wave or parallel waves as shown. Perhaps, of all our examples, the facing Route lines (6) have been with us in

square dancing for the longest time. The back-to-back Route lines (7) today come in for quite a bit of usage. While we are on the subject of lines, here is the two-faced line (8) that often gives trouble. The first one is a right-action line, while the second example (9) is a two-faced line with a left action.

Other set-ups, of course, include the "goal post," with four dancers in four corners of the square for others to move around, the Star figures, etc. By visualizing those that appear on this page, the caller or dancer will find himself prepared for a great number of today's calls.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Manitoba

A Workshop-Jamboree will be held on April 12 at Cdn Forces Base, Shilo, with Prairie Schooners as hosts. Joe Johanson of Winnipeg will be in charge.

Alaska

There is a new club in Ketchikan. It is called the A Lazy J Dancers and comprises beginners and past dancers, as well. They have a full winter and spring schedule of lessons, square and round dancing under the guidance of caller F. Wayne Jones. They make a special note of their desire to welcome all Alaska-bound tourists and callers. Write about Alaska dance dates to Jones at Box 675, Ketchikan, Alaska 99901.

Massachusetts

Friday and Saturday night callers at Bay Path Barn, Boylston, will be, starting on March 1, Bill Dann, Dick Leger, Earl Johnston, Curley Custer, Red Bates, Dick Jones and Ken Bower.

Pennsylvania

Hanover Pacers Square Dance Club announces its Spring Jamboree for April 19 at the Parkville Fire Co. in Hanover. The four callers planning to be on tap are Danny Miller, Charlie Benner, Milt Neidlinger and Earl Gooding.

— Mary Ann and Ira Brown

New York

The Third Annual Peach Blossom Festival will be held on May 24, noon to midnight, at the East Hill Complex, Canajoharie. There will be a Pre-Festival dance on May 23. The

staff will include Tom and Betty Jayne Johnston, Dick Jones, Ernie Dempster, Mo Howard, Tom Trainer, "Duke" Miller, Leo and Isabelle Golicki and Dick Leger. For details write C. E. Dievendorf, 92 Reed Street, Canajoharie, N. Y. 13317.

New Jersey

Guest callers at the Hayloft in Asbury Park in March will be Eddy Vieira on March 8, Bob Page on March 14 and Paul Andrews on March 22.

— Bernice Bonsall

Nevada

The 22nd Silver State Square Dancing Festival at the Centennial Coliseum in Reno is slated for May 2-4, with callers Bob Page, Bob Van Antwerp and Les Roberts. Bob and Helen Smithwick will handle the round dance sessions. Write Ken Emanuel, 965 Stewart St., Reno, Nevada 89502.

On February 8 the Southern Nevada Square Dancers Assn. sponsored a Death Valley Square Dance at Furnace Creek Ranch Recreation Hall.

The Southern Nevada Square Dancers Assn. will have its Spring Festival at the First Baptist Church in Las Vegas on March 8. There will be a Workshop from 2-4 P.M., followed by a business meeting, before the evening dancing. Write Ric Hileman, 5608 Harmony, Las Vegas, Nevada 89107.

Ric Hileman is the new president of the Southern Nevada Square Dancers and will be assisted in that office by Ed Cushing, V.P.; Jackie Reeley, Secy.; and Bill Bellinger, Treas.

California

Square dance education will be a part of the 14th California State Convention being hosted by Heartland Federation at the San Diego Concourse on June 13-15. Starting at 10 A.M. Saturday June 14, there will be a series of six discussion panels dealing with several of the problems in square dancing. Such worthwhile subjects as Club Administration; Club Relationships with Callers; Clubs and the Community will all be a part of this program. The Young Adult discussions will be led by Jim Maczko, past president of the San Diego Junior Assn., presently a college student in Denver. Roland Smock will moderate the California State Organizations panel; Fran Miller will be in charge of a session on sewing tips for the ladies. Ken Parker is Chairman of Panels for the State Convention. He can be

reached at 426 Phillips Way, Vista, California 92083.

— *Evelyn Ball*

California Single Squares president, Cory Richardson, announces the 3rd Annual Square Dance and Convention for Bakersfield on May 17-18, 1969. The Bakersfield Inn has been reserved for the entire weekend. For information write Singles, P.O. Box 2021, Sacramento, Calif. 95809.

— *Don Snow*

On March 28-30 the Shasta Cascade Square Dancers and Callers will hold their first Jamboree at the Shasta High School in Redding. Featured callers will be Dave Abbott, Ken Bishop and Ronnie Telford, with Dick Houlton as guest caller and rounds in the charge of Kay and Forrest Richards. Write Shasta Cascade Jamboree, P.O. Box 2121, Redding, Calif. 96001.

— *Ed Slote*

The San Diego Round Dance Instructors and San Diego Recreation Dept. will sponsor the 3rd Annual Round Dance Festival on March 28-30 in Balboa Park, San Diego. This year's instructors will be Phil and Barbara Sterker from Basalt, Colo. There will be programmed dances, workshops and the opportunity to meet others who particularly enjoy this phase of the activity.

— *Bob and Helen Smithwick*

Goodwill Industries of Southern California have long been noted for providing jobs for the handicapped. On March 29, in the Glendale Civic Auditorium, a gala square dance festival will be held by B-Sharps honoring Goodwill's Golden Anniversary of their worthwhile project. The entire proceeds from the dance will go to Goodwill Industries.

— *W. C. Wilkinson*

Ontario

May 8-10 are the dates for the Eighth Toronto International Square Dance Convention. It will be held again at the Royal York Hotel, Toronto, under the sponsorship of the Toronto and District Square Dance Assn. On the calling roster are Max Forsyth, John Hendron, Frank Lane, Johnny LeClair, Bob Yerington, with the Jules Billards and Ben Highburgers presenting the rounds. Write Registrar, Mrs. Lillian Chittick, 32 Ecker Dr., Toronto 14, Ont., Canada.

The Committee of London Square Dance Clubs will present their 6th Annual Forest City Festival at Centennial Hall, London, Ontario, on April 11-12. Doing the honors in the calling department are Jack Livingston and Garnet

May, with Fred and Wynne O'Connell on rounds. Write Millie Christie, 251 Winnipeg St., London, Ont., Canada.

On March 14 and March 28 the Steel City Squares of Hamilton will hold intermediate club dances at Hester Street Arena, Hamilton, with Ernie and Joan Carviel calling.

— *Vi Spera*

Tom Trainer will be guest caller for the Brantford Square-A-Naders on April 12 at Grand Woodland School, Brantford.

— *John Ball*

Galt's Swinging Eights have a club membership of 40 couples and a new class membership of 20 couples. This is the fourth season of dancing for the group and each year it gets a little bigger. The Swinging Eights have had the pleasure of putting on several dancing demonstrations, such as for the Y.W.C.A., and at special opening Ceremonies during a 3-day program to dedicate Sir Winston Churchill Park. They were also chosen to represent Canada in an Ethnic Group Festival held in Kitchener.

— *Marguerite and Ed Couch*

The Executive Committee of the Toronto & District Square Dance Assn. includes: Bill Robinson, Pres.; Bill Murray, V.P.; Bert Oakes, Past Pres.; Alan Munro, Treas. and Marge Sherlock, Secy. Members at Large are Bob Jaffray, Dave Moss and Norm Wilcox.

Tennessee

Callers for the T.E.R.C. at Kingsport for the next two months are: Vaughn Parrish, Mar. 8; Jim Brower, Mar. 22; Bobby Keefe, April 12 and Max Forsyth, April 26.

The Country Cousins, Inc. of Dandridge will present their 6th Anniversary Dance at the Auditorium in Gatlinburg on March 22, afternoon and evening. On squares will be Bob Dubree and Don Williamson; on rounds, Genny and Campbell McCord.

North Carolina

Jerry Haag and Bruce Johnson will be calling squares for the 10th Annual Tar Heel Square-Up on March 28-29 at the Park Center in Charlotte, while Norma and Wayne Wylie will cue the rounds. Write Nita Baisey, 6248 Cove Creek Dr., Charlotte, N.C. 28205.

Kentucky

Dancers are invited to come and celebrate Kentucky's Southern Heritage and enjoy the 11th Annual Kentuckiana Spring Square Dance Festival on April 18-20. It will be held at the Kentucky Fair and Exposition Center in Louis-

ville. At the mike for the calls will be Jack Lasry, Dick Jones and Jim Stewart; there to oversee the rounds will be Jack and Darlene Chaffee. Write Gene Wilson, 9111 Wanlou Dr., Louisville, Ky. 40272.

— *Ira V. McCamish*

Louisiana

The 10th Annual Cenla Square Dance Festival, sponsored by Square Rounders of Alexandria, is scheduled for March 22 in the Convention Hall, Alexandria. MC's for the evening program are Jim Horn, Red Donaghe, Chuck Goodman and Red Warrick. At the time of the first Cenla Festival, the "Docey" award was instituted, this to go to callers and couples who had made outstanding contributions to the furtherance of square dancing in their own home areas. Among the recipients of this honor have been: the Al Treppkes, Alvin Boutilliers, Red Warrick, Chuck Goodman and Red Donaghe.

Virginia

In Virginia dancers are looking forward to the 15th Virginia Square Dance Festival on April 12 at Charlottesville's Memorial Gym at the University of Virginia. Curley Custer and Earl Johnston will be calling; Betty Jane and Tom Johnston will be doing the rounds. Write to Mrs. F. R. Cutright, P.O. Box 8, North Garden, Va.

On Feb. 1 the 5th Annual Virginia Jamboree was held at the Skating Rink in Purcellville, with Jimmy Heatwole and Blackie Simmons.

Florida

The Panama City Square Dance Assn. had its 11th Annual Square Dance Festival on January 31-February 1, with Johnny Everett and Arnie Kronenberger calling. — *Dorothy Smith*

The Brundage family, hailing from New England, has had a long and continuing experience with the development of square dancing as we know it. Just recently "Dad" Brundage, father of Al and Bob, celebrated his 80th birthday at the Orange Lake Village Community Center. The hall was filled to overflowing with old and new friends — and who did most of the calling? Dad, himself. Other callers were Ray Kennedy, Cliff Reazak, Cliff Hendricks, Mr. Hale and Walt Wentworth. Rounds were cued by Kennedy, Lorraine

Hendricks and the Ed Macks. Dad regaled the group with reminiscences of his more than 30 years of calling, telling among other things, how he thought out the call to Solomon Levi while plowing behind a team of horses in 1936. This call was later recorded and is still being widely used.

— *Bill and Margaret Tuszynski*

Kansas

March 28-29 should be noted as the dates for the Southwest Kansas Square Dance Festival at the City Auditorium in Dodge City. MC will be Bob Yerington; Jack and Darlene Chaffee will officiate in the round dance department.

— *Les and Betty Houser*

On May 2-3 the Kansas Square Dance Convention will take place in the Municipal Auditorium, Topeka. Featured will be Don Franklin on squares and Tom and Kay Pell on the rounds. The convention will feature dancing, workshops, a style show and panels for callers and dancers. Write Ken Oppenlander, 319 South 6th, Manhattan, Kans. 66502.

Illinois

The Illinois Federation of Square Dance Clubs will present its annual festival on May 3-4 in Pekin, with Bob Fisk featured.

— *Lynn Dieterle*

Sayre-nader Club meets every Wednesday night at Sayre Park in Chicago, with Don Larkin calling.

— *Rudy Keil*

The New Square Dance Magazine, under the direction of Stan and Cathie Burdick, is incorporating many new ideas. Their April edition will be planned to feature square dance vacations.

Thailand

A new square dance club has been organized in Bangkok, Thailand. The chosen name is Bangkok Klonghoppers, after those inland waterways on which thousands of the natives live. President is Norm Sorensen; Jim LeBlanc is the caller and the group dances at the Nana Hotel Soi 2 off Sukhumvit, certainly one of the most intriguing addresses anywhere.

— *Anna Lee McQuate*

Spain

The 10th Annual Jamboree commemorating the 12th anniversary of the founding of Madrid Squares took place last November 29-30 in the La Cita Service Club at Torrejon Air Base. Graduation of 50 new square dancers began the festivities; diplomas were awarded by Col. Edward F. Rodriguez, Base Commander. Dan-

cers attended from Germany, from Rota Air Base (400 miles away) and Seville (300 miles away). In January the club started a new class with Harry Cacy as instructor. Classes meet twice weekly and will graduate in April. Further information about square dancing in Spain may be had from TSgt. Harry Cacy, Box 11033, 401st Field Maint., APO New York 09283.

— Elly Bergquist

Germany

The Port Promenaders of Bremerhaven recently appeared on national television in Germany. Special costumes for the event were done in Yankee red, white and blue, all handmade. European movie starlet Heidi Bruhl and recording artist Rex Gildo were with the dancers on this show which is the West German equivalent of the Ed Sullivan Show. The Promenaders are in almost constant demand for exhibitions and have done, besides two TV shows, the opening of the Bremen Frei Markt and an international folk dancing festival in Kiel. Caller Bryce Lockwood writes, "We have found that the simple figures such as Square Thru, Thar Stars and Wheel and

Deals are the best to keep the group moving and the most eye-catching. We have also found that patter calls work much better than singing calls."

Oklahoma

The Northeast Oklahoma Square Dance Assn. will have its 22nd Annual Square Dance Festival on April 12 at the Tulsa Assembly Center. This event draws some 5000 dancers regularly. Guest callers this year will be Henry Martin and Bill Barrick. Round dancing will be offered by Frank and Ruth Lanning. Bill and Anne Dunn, Presidents of Northeast Oklahoma District, invite dancers from anywhere to their party. — Bill and Marge Wattenbarger

Fun Timers of Oklahoma City continue to be one of the most active clubs around. Their schedule of events up thru June includes a chartered bus trip to Shawnee for a benefit dance; a Covered Dish Dance; celebrating birthdays galore; and every meeting is designated by some form of transportation. January 14 was Dog Sled; March 11, Bicycles; April 22, Covered Wagon, etc.

Port Promenaders of Bremerhaven, Germany, are much in demand to show American square dancing to German audiences. Pictured here are the dancers who appeared on a West German Variety TV Show. The non-dancers in the picture are German starlet Heidi Bruhl and singer Rex Gildo.





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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

March 1969

FEATURE CALLERS in recent months have for the most part been those who do a great deal of calling away from home. This month we go to Janesville, Wisconsin, to look in on a home-club caller, Wally Schultz. The 12 dances shown here are those Wally includes in his regular calling repertoire while providing week after week of enjoyable dancing for many enthusiasts.

Four ladies chain
Heads star thru
Substitute
Dive thru
Pass thru
Centers in
Cast off three quarters
Star thru
Centers do-sa-do
Back away
Others divide
Star thru
Crosstrail
Allemande
Bow

Heads full square thru
Swing thru
Ends circulate
Centers trade
Swing thru
Ends circulate
Centers trade
Right and left thru
Dive thru
Square thru three quarters
Allemande

Sides right and left thru
Half sashay
Heads square thru
Sides U turn back
Everybody cloverleaf
Go right and left
Right and left grand

Heads square thru four hands
Sides face grand square half (16 counts)
Heads cloverleaf
Into the middle right and left thru
Star thru
Pass thru
Allemande

Heads right and left thru
Square thru three quarters
Both turn right
Lady around two
Gent around one
Forward and back
Pass thru
Wheel and deal
Allemande

Sides right and left thru
Four ladies half sashay
Head gents and two girls forward and back
Six slide thru
Allemande

Partners promenade
Heads wheel around
Spin the top
Swing thru
Square thru three quarters
Allemande

Heads star right
Back by the left
Pick up your corner
Outside men roll back one
Six in line
Two lone girls roll back one
Eight in line
Bend the big line
Bend the little line
Bend the itty bitty line
Allemande

Heads right and left thru
Square thru four hands
Sides face
Grand square (16 counts)
Heads cloverleaf
Cross trail
Allemande

Four ladies chain
All roll a half sashay
Sides face
Grand square
One two turn bow

Head ladies chain across
Sides right and left thru
Turn 'em full turn face out
Sides promenade three quarters
Heads star thru
Do-sa-do to ocean wave
Right and left thru
Back away
Bow

Heads promenade single file
 Lady in lead (Keep walking)
 Sides wheel into middle
 Do-sa-do
 Swing thru
 Without a stop spin the top
 Without a stop step thru
 Allemande

WALLY SCHULTZ



If any single caller-quality could be separated from all the others as being a "top asset" it would have to be "dedication." The love of people, the love of square dancing, the devotion to the hobby in an unqualified manner as evidenced by happy clubs and other square dance ventures, would certainly spell "success" in our book. This must be the collection of attributes possessed by this month's feature caller Wally Schultz. Wally and his wife Maxine might well be classified as the ideal home-club, caller team. Their classes, their various club activities and their very successful Chula Vista vacation institutes all bear the earmarks of the Schultz' experience. Janesville, Wisconsin, a city near Milwaukee, is home for the Schultzes; but their special brand of fun reaches enthusiasts in all parts of the square dance universe.

CARL'S CALL

By Carl Willison, Hawthorne, California
 Heads right and left thru
 Heads go up and back pass thru
 Separate around one stand four in line
 Go up to the middle and back with you
 Turn thru then wheel and deal
 Centers swing thru spin the top
 Turn thru go around one line of four
 Up to the middle and back with you
 Pass thru wheel and deal
 Double pass thru
 Centers in cast off three quarters
 Star thru dive thru pass thru
 Allemande left

EIGHT CHAIN WHAT

By Vaughn Parrish, Boulder, Colorado
 Four ladies chain three quarters
 Heads star thru pass thru
 Swing thru box the gnat
 Eight chain six swing thru box the gnat
 Eight chain four swing thru box the gnat
 Eight chain two swing thru box the gnat
 Square thru three quarters
 Allemande left

SWING SIMPLE

From notes of So. Calif. Callers Ass'n.
 One and three do-sa-do
 All the way around to an ocean wave
 Rock it up and back you do
 Swing thru now back away
 Two and four do-sa-do
 All the way 'round to an ocean wave
 Swing thru rock it up and back you do
 Back away make a big ol' ring roll away
 To an allemande left

SINGING CALL *

ROSIE

By Jim Tracy, Omaha, Nebraska
Record: Bogan #1216, Flip Instrumental with Jim Tracy
 OPENER, MIDDLE BREAK, ENDING
 Join hands circle to the left with Rosie
 Go all the way around the ring with Rosie
 Left allemande balance alamo style
 Swing thru right and left thru
 Balance once again swing thru
 And when you do turn thru and then
 Do an allemande left that corner
 Come back and promenade
 You promenade a ring a rosie ring
 A ling ting a ling there's a
 Ring to the name of Rosie
 FIGURE
 One and three you promenade
 Go half around and then
 Come down the middle with a
 Right and left thru
 Turn a little girl and then slide thru
 Square thru three quarters round
 Do a do-sa-do with the corner
 Go once around and then swing thru
 Boys run wheel and deal and then
 Your corner swing
 Promenade around that ring
 You promenade a ring a rosie ring
 A ling ting a ling there's a
 Ring to the name of Rose
 SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

SPECIAL WORKSHOP EDITORS

| | | |
|-------------|-----------|---------------------|
| Joy Cramlet | | Coordinator |
| Bob Page | | Square Dance Editor |
| Ken Collins | | Final Checkoff |

SWING A TRADE

By Ed Fraidenburg, Flint, Michigan

Heads square thru
Split two and line up four
Swing thru boys trade girls trade
Right and left thru pass thru
Wheel and deal
Centers square thru three quarters
Split two and line up four
Swing thru boys trade girls trade
Right and left thru pass thru
Wheel and deal
Centers square thru three quarters
Left allemande

GIRLS ALONE

By Fred Christopher, St. Petersburg, Florida

Head ladies chain to the right
Four ladies chain across
Head couple right and left thru
Turn your girl then spin the top
Pass thru do-sa-do double swing thru
When you're thru spin the top
Just the girls spin the top
Men do-sa-do
Everybody pass thru
Left allemande

HOW NOW

By Gene Pearson, Groves, Texas

Head ladies chain four ladies chain
One and three square thru four hands
Do-sa-do the outside two to ocean wave
Swing thru girls circulate boys trade
Box the gnat right and left thru
Dive thru pass thru
Do-sa-do the outside two
Swing thru girls circulate boys trade
Same boys run couples circulate
Ladies turn back swing thru
Box the gnat right and left thru
Square thru three quarters round
Find the corner left allemande

TWO IS COMPANY

By John Hall, Chu Lai, South Vietnam

Heads go forward two by two
Come on back right and left thru
And now the side two ladies chain
Turn on around and roll away
Head men only slide thru
With the outside two circle three
Gents break and line up three
Forward six to the middle for me
Come on back and pass thru
Men fold and make an arch
Girls duck left around two people
All four girls forward up to the middle
Come on back and square thru
Four hands around and then
Full around to meet the men
Do-sa-do go back to back
Same two will star on thru
Substitute back over a pair
Bend the line cross trail thru
Right about there
Left allemande

VERY INTERESTING

By Ted Vaile, Peru, Indiana

Allemande left to an alamo balance
Rock forward and back
Spin chain thru swing right
Swing left three quarters
Men star right straight across
Turn opposite lady left three quarters
To an alamo balance
Swing thru spin chain thru
*Swing thru
Go right and left grand
or
*Substitute left swing thru
Left allemande

PROMENADE BREAK

By Dick Rask, Whittier, California

Promenade don't slow down
(in sequence with partner)
One and three wheel around
Two ladies chain
Square thru four hands centers swing thru
Turn thru centers in
Cast off three quarters forward and back
Pass thru wheel and deal
Dixie chain on double track
Girls U turn back
Allemande left

SINGING CALL *

PAPA JOE'S

By "Happy" Harry Pearcey, East Providence,
Rhode Island

Record: Top #25179

OPENER, MIDDLE BREAK, ENDING

All join hands and circle left
Half way round that big ole' set
Turn your partner left hand round
Corner right when she comes down
Partner left like allemande thar
Men back in you've got a star
Slip the clutch left allemande
Weave around that land in and out
Around you go when you meet do-sa-do
Swing your honey round and round
Promenade her home promenade this lady fair
Take a walk around the square
Take this lady home you know
You're at Papa Joe's

FIGURE

One and three right and left thru
Turn that girl here's what to do
Lead to the right circle four
Head gents break make a line of four
Go forward eight and back in time
Pass thru and bend the line
Right and left thru across the lane
Then do a dixie chain lady go left
Gent go right swing that corner maid
Allemande new corner come back promenade
Promenade there with this maid
Take a walk you've got it made
Twirl this lady once you know
You're at Papa Joe's

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

ROUND DANCES

WENDY WALTZ — Hi-Hat #859

Music: Dick Cary — Piano, Trumpet, Trombones, Saxophones, Guitar, Bass, Drums

Choreographers: Merl and Delia Olds

Comment: Excellent music and an unusual yet smooth flowing and easy waltz routine. 10 measures of the 32 are repeats.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, Point, —; Together to SEMI-CLOSED, Touch, —; DANCE

1-4 Fwd Waltz, 2, 3; Pickup to CLOSED, 2, 3; Twinkle Thru, 2, 3; Twinkle Manuv, 2, 3 face WALL;

5-8 Dip Back, —, —; Manuv, 2, 3, face RLOD; (R) Waltz Turn; Waltz Turn to SEMI-CLOSED;

9-12 Repeat action meas. 1-4:

13-16 Repeat action meas. 5-8:

17-20 Step, Swing, —; Fwd Waltz, 2, 3; Step, Swing, —; Fwd Waltz, 2, 3, to BFY;

21-24 Rock Swd/Recov, Side, Behind; (Rev Twirl to L OPEN) Side, Front, Fwd; Rock Side, Recov, Side; (Twirl to OPEN) Fwd Waltz, 2, 3;

25-28 Waltz Away, 2, 3; Waltz Together to CLOSED, 2, 3; Side, Behind, Side; Manuv, 2, 3, face RLOD;

29-32 (R) Waltz Turn; Waltz Turn; Waltz Turn; (Twirl to SEMI-CLOSED) Fwd;

SEQUENCE: Dance goes thru twice Change hands and Ack.

HAVING FUN AGAIN — Hi-Hat #859

Music: Gene Garf — Saxophones, Trumpet, Piano, Drums

Choreographers: Doug and Nancy Harris

Comment: A big band sound and a fast moving two-step with a "quickstep" flavor. The intermediate level routine has 32 measures with 4 of them repeated.

INTRODUCTION

1-4 OPEN Wait; Wait; Side, Behind, Side, Touch; Side, Behind, Side, Touch to SEMI-CLOSED;

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Cut, Back, Back, —; Back, Close, Fwd, —;

5-8 Fwd Two-Step; Fwd Two-Step to CLOSED face WALL; Side, Close, Cross, —; Recov, Side, Thru, —;

9-12 Side, Close, Fwd, —; Side, Close, Side, —; Side, Close, Back, —; Side, Close, Side, —;

13-16 (Twirl) Side, Behind, Side, —; (Rev. Twirl) Side, Behind, Side to CLOSED, —; Turn Two-Step; Turn Two-Step to BANJO;

17-20 Fwd, Lock, Fwd, Lock; (Back, —, Fwd, —;) Step, —, Hook to SEMI-CLOSED, —; Around, 2, 3, 4 to CLOSED face RLOD; Dip Back, —, Recov. to BANJO, —;

21-24 Traveling RLOD repeat action meas. 17-20 to end in CLOSED facing LOD;

25-28 Fwd Two-Step; Fwd Two-Step to BANJO;

(Fishtail) Fwd, —, Check, —; Back, Side, Fwd, Lock;

29-32 Fwd, —, Fwd to face, —; Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; CLOSED Pivot, —, 2, to SEMI-CLOSED;

SEQUENCE: Dance goes thru twice second time end in OPEN for Ending.

Ending:

1-4 Side, Behind, Side, Touch; Side, Behind, Side, Touch to SEMI-CLOSED; Rock Fwd, —, Recov, —; Back, Close, Apart/Point, —;

HARVEST MIXER — Belco #232

Music: Rhythm Boys — Trumpet, Banjo, Piano, Drums, Bass, Saxophone, Trombone

Choreographers: John and Wanda Winter

Comment: A very easy 16 measure mixer. Four measures are repeated.

No Introduction in OPEN pos wait 4 measures.

DANCE

1-4 Run, 2, 3, Brush; Run, 2, 3, Brush; Strut, —, Strut, —; Strut, —, Strut —;

5-8 Repeat action meas. 1-4 except to end in BUTTERFLY:

9-12 Side, —, Close, —; Side, —, Close, —; (Progress) Strut Around, —, 2, —; 3, —, 4, —;

13-16 Repeat action meas. 9-12 except to end in OPEN:

SEQUENCE: Dance goes thru 4 times plus meas. 1-8. Step apart. Ack.

STARDUST — Belco #232

Music: Rhythm Boys — Guitar, Trumpet, Saxophone, Vibes, Piano, Drums, Bass

Choreographers: Bancroft and Doris Hall

Comment: A medium speed two-step to good danceable music. The 32 measure routine has 8 measures repeated. Dance is easy.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED, —, Touch, —;

PART A

1-4 Side, Behind, Side, Behind; Side, Close, Side, Draw/Point to REV. SEMI-CLOSED; Walk, —, 2 to CLOSED, —; Side, Close, Cross, —;

5-8 Turn Two-Step; Turn Two-Step; Side, Behind, Side, Front; Pivot, —, 2, —;

9-12 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Dip Fwd, —, Recov to CLOSED, —; Dip Fwd, —, Recov, —;

13-16 Side, Close, Fwd, —; Side, Close, Side, Draw/Point to SEMI-CLOSED; Step Fwd, —, Dip Fwd, —; Recov to CLOSED, —, Side, —;

PART B

1-4 Side, Behind, Side, Front to SEMI-CLOSED; Fwd, Close, Back, Close; Fwd, 2, 3, Swing; (Wrap) Back, 2, 3, Touch;

5-8 (Unwrap) Side, Close, Side, Brush; (Spin)

(ROUNDS, Continued on page 65)

PLANNING & CALLING ONE-NIGHT-STANDS

Sets in Order
HANDBOOK SERIES

A PROJECT
OF



Reprinted, from
The Official Magazine
of SQUARE DANCING



FOREWORD

LONG BEFORE square dancing made the scene, as the more or less specialized hobby it has become today, it was recreation pure and simple. With few exceptions, the old time square dances were synonymous with an evening of play parties or mixers to serve the prime purpose of giving folks an uncomplicated good time.

People might attend one of these square dances once or twice a year, or they might come only once in a lifetime. It was easy to see that these were significant events. Their importance was due primarily to the fact that they required no previous square dance experience, were excellent "family" programs with little or no regard for age and, when you came right down to it, were just about the friendliest type of get-together you could find, anywhere.

A church wanting to attract new members, a P.T.A. (or whatever they used to call parent and teacher groups) hoping to get all the parents and faculty members introduced to each other early in the school semester, and even politicians hoping to get a campaign off to a good start, on occasion would resort to an evening of square dancing. If the caller, prompter or M.C. was worth his salt, chances are the event would accomplish its purpose.

You just can't join hands with a lot of nice people, move with them to the accompaniment of true American-style square dance music, laugh at some of the antics of the crowd and not come away with an honest-to-goodness feeling of well being.

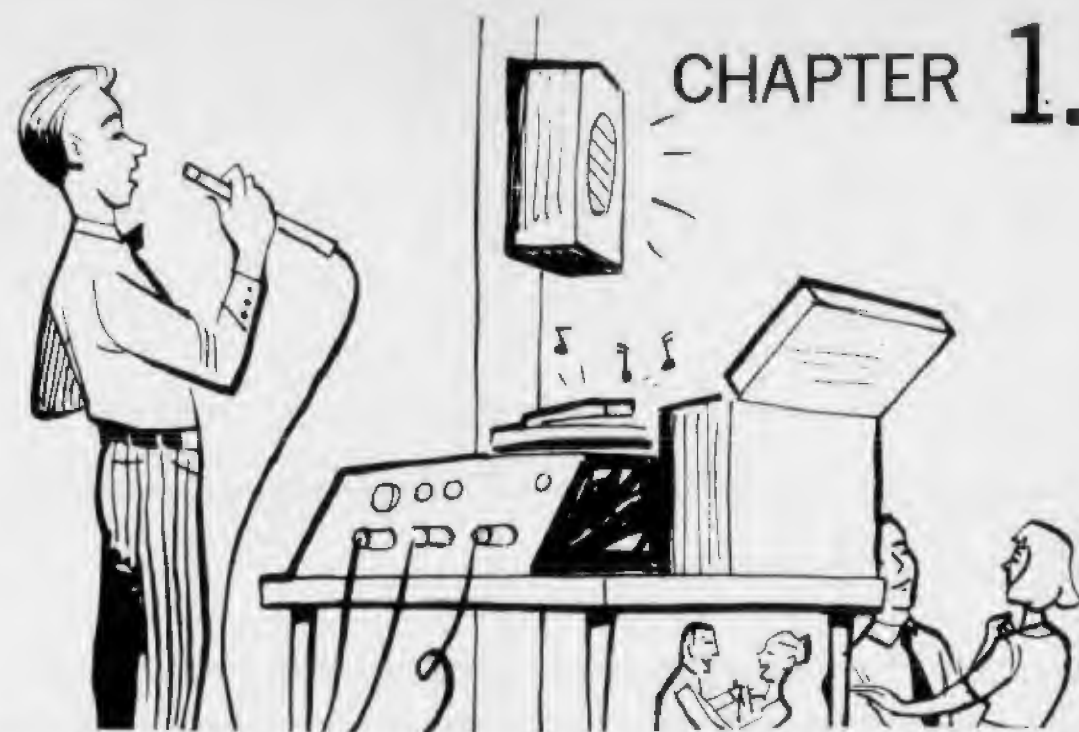
This Handbook has been a project of many years, reflecting the contributions of many individuals. We've thanked some of the contributors on the last page but we're sure we haven't included them all. So, to everyone whose thinking is reflected here — and, to all members of the Gold Ribbon Committee, whose project this has been, our sincere thanks.

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January 1969

Bob Osgood

The ONE NIGHT STAND TODAY



TIMES MAY have changed. We may have planes that get us across the country almost as fast as the sun itself, astronauts who are traveling around the moon and youngsters who are learning *new* math and driving their own cars and we may have a couple of television sets in the house, but the fact remains, we still crave that old-fashioned brand of hand-holding fellowship our kinsfolk enjoyed many years ago.

Of course, back in those early days folks didn't have square dancing as a hobby as we know it now. Also, they didn't have drive-in movies, fancy bowling alleys, or modern golf courses. However, they did have these occasional square dance parties and they did serve a purpose.

One-Night-Stands might be considered a remnant of the oldest form of square dancing we know and are the one kind of square dance event calling for *no* prerequisites from the participant — altho' it might be helpful for him to understand the English language. Everything included in one of these dances is presented on the assumption that the participant has never taken part in a square dance before and quite possibly never will again.

By being presented with simple language, those attending are able to take part in a program like this which generally ranges in duration from one to three hours. The One-Night-Stand serves as the social portion of an evening's entertainment sponsored by a church, school, neighborhood, or other affinity-type group. It may be assumed that a large number of those who become hobby square dancers get their initial exposure to square dancing at a one-nighter.

The purpose of the One-Night-Stand is primarily to be of immediate service to those who

attend, by providing them with enjoyment and fellowship. It should present American Square Dancing in a good light and in a proper atmosphere.

The One-Night-Stand should be regarded as a unit complete within itself. It may be that those participating will have such a good time they may want more, but that is just an *extra* reward for the efforts put forth in doing a good job.

We contend that things haven't really changed so much and that a good recreational evening of square dancing is just as important today as it was back at the turn of the century — or before. Here are some sample situations where a square dancing One-Night-Stand can be a "natural":

An insurance company wants to "kick-off" a series of sales meetings with a get-acquainted evening for the salesmen and their wives.

The young peoples' group at the local church wants to get its year's activities off to a good start.

A sorority wants to throw a "different" kind of a party for its members.

A square dance club wants to put on an "exciter dance" to bring in new potential beginner dancers.

The foreign students at the local university need an evening of fun to get acquainted with each other.

These are just some of the people for whom the square dance One-Night-Stand is a natural. These are the types of groups which each year discover that there is no greater, more friendly activity in the world than square dancing.

LEADERSHIP for The ONE NIGHT STAND

CHAPTER 2.



YOU WILL NOTE that this Handbook is designed for use by those who already have a basic knowledge of square dancing and some proven calling and teaching ability.

Because a One-Night-Stand is relatively uncomplicated, it is too often assumed that anyone can conduct one. This is, of course, a tragic fallacy. While the One-Night-Stand may not necessarily be considered a "recruiting station" for a fuller square dance program for those participating, it is a sad fact that far too many potential square dancers have been discouraged forever through lack of proper leadership at one of these evenings.

The caller for a typical One-Night-Stand *must be* a most versatile individual. He never knows, until he arrives at the scene, just what he will be facing for the evening. Yet, through it all, he must have a sense of humor, composure and the adaptability to deal with any unforeseen situations.

Our sympathies have gone out in the past to the caller who, arriving at the hall, has found, not the thirty people he had been led to expect, but more than three hundred. The hall was large, but not large enough, so he divided the crowd in half, playing one group against the other to "show which was the smarter half". (He danced one group through a series of movements and then exchanged them for those seated and went through the same program a second time.)

We also were extremely sympathetic toward the caller who arrived to find that all the dancers were women. On this occasion he just

had to work a miracle or two and transform 50 percent of the group into "temporary males". (Rest assured, the next time he was asked for a one-nighter, he made sure there would be genuine men among the dancers.)

Many callers have received their "baptism of fire" under One-Night-Stand conditions. However, once these same callers have risen in the ranks and become proficient, they are needed more than ever to spend at least a part of their time in conducting dances of this type.

It should be obvious that here, in the one-nighter, the caller with experience helps to contribute much permanent good to the square dance activity as a whole. What better insurance is there for the future than to have some of our finest callers initiating newcomers into their first taste of the real American Square Dancing?

Truthfully, the person who can successfully conduct a One-Night-Stand must not only possess a majority of the talents of a full-program caller, but he must be unusually perceptive and sensitive to the special needs of those who are cautiously taking step one into this activity. He must be able to express himself clearly. He must also possess the type of personality that will project and instill confidence in the group while providing them an enjoyable evening. He should exude by example, the attitude, the costume, the manners which present the best possible image of this activity.

If that sounds like a big order — it is!

SO YOU'RE GOING TO PRESENT A

CHAPTER 3.



ONE NIGHT STAND

IN PLANNING your one-nighter, keep this prime objective in mind. You want the "guests" to have a good time!

This involves several things. Mixing the people so they have an opportunity to get their minds away from personalities and into the fun of the activity is important. So the use of good mixers, suitable for the occasion, not embarrassing to the participants yet providing variety, is a must. Another must is to avoid the appearance of *teaching*. Of course we will teach, but the folks aren't coming to school; they are coming to have a great time. Consequently, whatever we do, whatever we present must avoid the appearance of being *work*.

Our attitude must be one of contagious fun. We are not "drill sergeants", neither are we hired as entertainers; we are simply the intermediary to bring the people and square dancing together.

This will be an evening of American Square Dancing where we will have an ideal opportunity to provide the guests with a taste of this activity. For that reason we suggest that the evening be programmed along the lines of a typical square dance, divided into fun modules or "tips."

Off to a Good Start

It is not uncommon for a majority of participants to be on hand and ready to go at the time scheduled, so plan to start on time if for no other reason than simply as a reward for those who made the effort.

However, because others are still to come, plan to "kick off" your evening with something that will not require re-teaching later on. Stall until everyone arrives before presenting what basic language you will be using.

With this in mind, we suggest a circle mixer that accomplishes these purposes:

- Accumulates additional dancers as they arrive.
- Is quite simple and requires relatively little explanation.
- Uses exceptionally "danceable" music.
- Mixes dancers with different partners, thereby immediately breaking down any resistance to achieving a friendly social atmosphere.
- Helps right from the start to gain the confidence of the participants.

This short period will set the mood for the evening and will allow time for all the guests to arrive. It will serve to accustom the participants to the sound of your voice and will orient them to the direction sounds coming from the public address system.

The first dance should then be approached with the following idea: while contributing to the fun of the evening, the program is not dependent upon it, so that anyone coming in late and missing it will not have missed a "key" bit of instruction. It does, however, give preliminary work in moving to the beat and phrase of the music. It mixes the people, and thus immediately puts into operation the building of a friendly atmosphere. It introduces, through well-selected music, the "sound" of square dancing.

Most of all, it begins right from the very start to teach the people to "listen". It is this essential element — the necessity of learning to listen — that sets square dancing apart as a truly unique and valued activity.

Just remember, don't let your teaching become *heavy*. You don't have to say "square dancing is fun" — prove it!

THE PRIME INSTRUCTION MODULE

Now that your group has gathered, it is time to begin in earnest the serious business of having fun. In the few minutes that follow, you're going to introduce twelve working terms the participants will use during the evening. You have a choice of methods at your disposal. Either you can teach and then do the movements, or you can use the method known as Call-teach.



For a One-Night-Stand, you won't have to do very much of the "Show and Do" type of presentation. If you play and have a good time, you will find that the feeling will be contagious, and the dancers, too, will enjoy themselves. However, there are many times when you will want to demonstrate simply a swing or some little movement you would like to establish more firmly in the minds of participants. If the group isn't too large, you may want to work from the center of the hall, first getting the dancers into a circle. If it is a large group, and if you are working from a stage, then you may want to call their attention to yourself and do your brief demonstration up there where all may see.

The Call-teach method comes with practice, but by using plain conversational English, you simply instruct the movement while your hoe-down accompaniment music is playing in the background. Whichever method you use, one very important goal is to allow the dancers to feel the beat of the music and to *move* to the music.

Every non-square dancer knows certain square dance words, even if he is not sure what they expect of him. "Swing Your Partner", "Do Si Do" ("Do Sa Do") and "Promenade", are typical *square dances* to him. Forward and back, Circle left and right, Partner, Corner, etc. are already part of his English vocabulary.

The Use of Key Words

The "jewels" in any caller's vocabulary are the single words and short groupings that immediately tell a person what to do. Every caller makes a collection of these and they include such valuable bits as Stop, Go, Ready, Now, Ladies, Men, Boys, Partners, Split, Go Around, Down the Center, Around the Outside, Into the Middle, Leave that Person, Separate, etc.

Included further in the language the guests already know are additional terms such as Right, Left, Forward, Backward, Reverse, Go the other way, Walk, Move to the beat of the music, Slide your feet (why wear yourself out skipping?).

In the very beginning, instead of using terms like Right and Left Grand, try "Climb a Ladder (or a Rope) like a Right and Left Grand." Don't take anything for granted. *Translate yourself into their language.*

Words that help: Give a right to your partner — pull by. Give a left to the next — pull by. Just like climbing a ladder (or rope), you're doing a Right and Left Grand.

All face to the right. Sliding your feet in time to the music, walk. Now you're Promenading single file.

Men move up. Reach across in front of the lady and hold right hands in right hands, left hands in left hands and walk together — now you're Promenading!

Turn your back on your partner. Now you're facing your corner.

This phase, then, is an all-important key to the success of your evening. We suggest the use of a big circle for the total involvement of all participants. If divided into squares of eight during this initial instruction period, there will predictably be a few couples left over, but in a large circle all may be included. Later on, dancers may occasionally wish to sit out. Now, in the beginning, they are fresh and they are in that beautiful situation of being equal — all in the same boat — *knowing nothing* or next to nothing about square dancing. To the large circle, then, are the primary directions presented. A good motto for this presentation is, "Let Them Dance".

GETTING INTO SQUARES

The more effortless the dance can appear to the newcomer, the greater will become the fun elements of the evening. The confusion that sometimes comes with setting up squares on a One-Night-Stand can easily be circumvented by using painless methods of putting the dancers into squares without their realizing what is happening. Certainly once they have accomplished the square formation, the fact should be pointed out that indeed "this is a square — and this is square dancing".

Whether you choose to begin your teaching from a large circle, or from smaller units of eight, just remember that most of the simple calls can be taught without concern for the actual square formation. Once the dancer has been introduced to a few basic calls, he is ready for movements from a square pattern.

There are several good methods of maneuvering dancers from a large circle, or from no formation at all, into squares.

Promenade in couples around the hall. Two couples join together and promenade in fours. Keeping arms linked in units of four, each unit of four moves up (or back) to line up with another unit of four and, hooking elbows, makes a line of eight. Joining hands, the line of eight forms a circle by having the ends of the line move forward and join free hands.

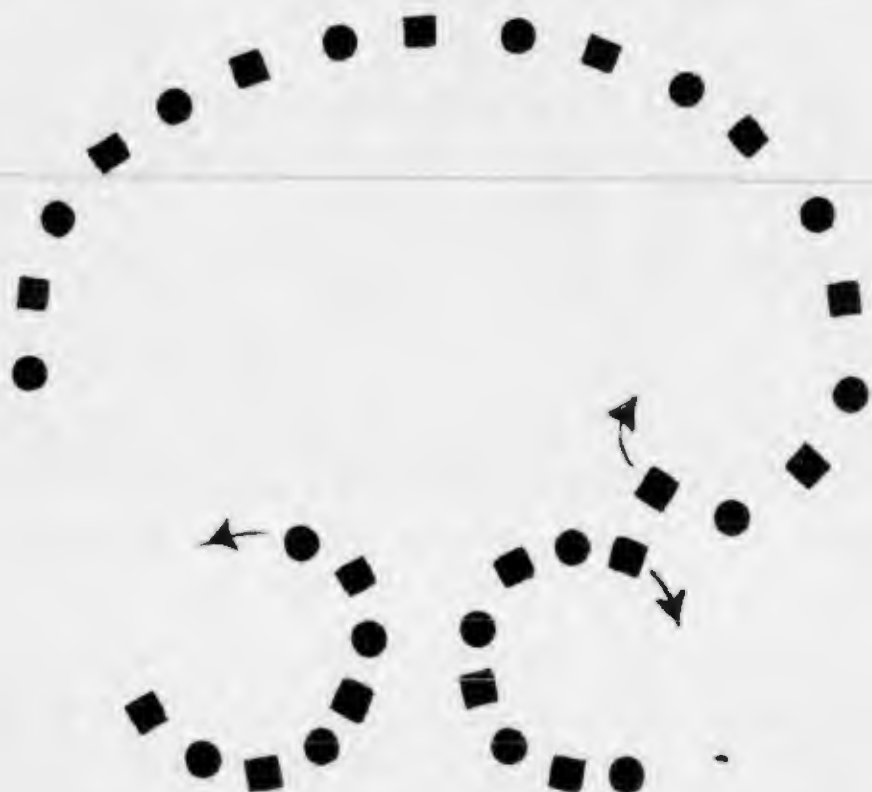
Accumulate squares from a large circle. Simply have everyone join hands, then "break" the handhold of one man and the person on his left. The man, keeping joined hands with

those on his right, moves to the right so that he "picks up" a total of four men (himself included) and four ladies, thereby creating a circle of eight. Simultaneously, the group on the other side, starting with the lady, moves to the left and picks up a total of four couples to form a circle of eight. This action continues around the large circle until all possible 8-person groupings have been accomplished.

The Grand March. This usually is a "sure-fire" method of getting dancers up from the sidelines to move to good, well-selected band march music. Everyone promenades in couples counter-clockwise around the hall; one pre-designated couple leads the line down the center of the hall while the others follow. When they reach the front of the dance area, the first couple turns right and the second turns left. The other couples alternate to follow them. When they reach the far end of the hall, they join in lines of four coming down the center. The first four goes right, the second four left, etc. This time when they meet, they come down in eights. When all lines of eight have been formed, simply have the first eight move to *their* right and circle eight. The next row moves to *their* left and circles eight. The next line simply circles eight in place. The next line moves to the right and circles, etc.

Scatter Promenade: From the large circle, couples stay with their partners and move in any direction around the hall. Told to "Pick up another couple and circle four", they join with any other couple in the hall and circle to the left. The next command "The tallest man break with your left and join with another four", results in a circle of eight, ready for the next square.

Occasionally, a One-Night-Stand will be presented for some affinity group, where sufficient preplanning will allow for at least one "ticket stunt". This form of mixer into squares involves the matching up of objects or slips of paper so that eight participants (four men and four ladies) end together in units ready to be established as a square.



DANCING IN THE SQUARE



At first, the squares are no more than small size versions of the large circle. All the movements you have presented up to this point can now be done in smaller units without the necessity of establishing the square pattern.

However, as soon as the circle stops, you are ready to "present the square". Here you introduce what positioning is necessary to carry out your program for the evening. You identify couples one, two, three and four. You establish the heads and the sides, etc., *but you are still not teaching*, for all of this can just be called.

NOTE: All of this, as dialog, or script, is presented in sample form starting on page twenty-two.

Your first two dances are actually learning or orientation drills, but still they are fun! By preference you may wish to use the "Show and Do" or "Walk Thru" method of quickly presenting what is to be done in each coming

dance. A successful "Walk Thru" takes only a minute or two to present. We prefer the Call-teach method only because (with the music going quietly in the background) dancers seem to accept the impression that they are already dancing.

THE WARM WALK-THRU

If the caller is wise, he will make it seem that there is really little teaching being done. This may be achieved by the use of the "Warm Walk Thru". This is the technique of coaching the dancers through movements without stopping the dancing, but merely turning down the volume of the music a little and explaining how to do a movement as the dancers follow the caller's instructions. In this way, the dancers do not feel they are getting a lesson, but that they are only being helped through a difficult part of the dance. *Bruce Elm — Provo, Utah*

THE BALANCE OF THE EVENING



The short break is just as important in the One-Night-Stand as it is in the regular square dance program. It allows people to be reunited with partners, to meet others, to get that needed drink of water and to just unwind a bit. Remember, for those who have never danced before, square dancing can be quite energetic and sometimes requires a little more rest for the average individual. You will have

to base the amount of time set for your rest break upon the group itself, not by asking them, but by observing as the evening progresses. However, under any conditions, the breaks should not be too long. Following the tip, suggest to the group they "thank" the person they were dancing with and the other members of the square, and then rest a bit. Experience has proven that well-selected back-

ground music, played softly, encourages people to mix and to talk with others. The minimum-maximum time suggested for a "rest break" is from three to five minutes.

Teaching is not Learning

Having been introduced to the fun, the dancers should be up and ready to go when the recess period is over. You may feel that they have learned a great deal during that first tip, but don't be fooled. Remember "teaching is *not* learning".

You are going to be presenting this same material in its clearest and most simplified manner all evening. Don't expect the guests to remember. They are here to have a good time, not to be faced with a memory course.

You have learned a great deal about them too. For instance, *how noisy are they?* Surprisingly enough, we have found that working with people who are not too well acquainted is often the simplest from the caller's standpoint. They are on their best behavior. Compared to this, folks who are well acquainted with each other will find many things to talk about. Sometimes attracting attention is a bit difficult. When trying to do so don't out-yell them. Lower your voice as you talk and you will find that the dancers themselves will quiet the noisy ones so that they can all hear. Failing this, mention a few *magic words* without raising your voice: "Million dollars", "Free Cadillac" or "Movie star". You've managed to hit upon something that obviously interests everyone with just a few *magic words* that bring almost instantaneous silence.

Whatever happens, wait until the group quiets down before starting to teach. If you use this principle from the beginning, you will find that by the middle of the evening it is relatively easy to get and hold the attention of the group.

One caller we know works a rather ingenious system. He tells the dancers (usually teenagers in his case) "Number one man in every square tonight will be the 'square boss'. Whenever the hall gets noisy, I will simply say 'square boss take over', and then I'll wait until each number one man has quieted his group sufficiently so that I can go ahead".

How Quickly do they Appear to be Catching On? You can't always tell. But, just as the first few plays in a football game can tell the

coach what to expect, that first half hour or so will give you a good indication of what to do and what not to do during the balance of the evening.

For example: A group that seems a bit reticent about "opening up" and relaxing, may need a little different treatment than the immediately responsive group.

The Tired Level of the group may become apparent right away, so you may want to adjust after that first exposure.

Remember, flexibility is the secret of a successful one-nighter. A good motto is simply, "Play it by ear".

A Few Choice Suggestions

Use good judgment. Speak clearly. Use picture words. Think out what you want the dancers to do and then tell them in the simplest way possible. Teach from the microphone as much as you can in order to hold the attention of the total group.

HOW TO UN-SELL SQUARE DANCING

There are several things within the range of a caller's control that scare folks away from future participation. These might well include the caller who is too noisy. Too much material too fast. Unfamiliar language. Lack of patience on the part of the caller. Poor manners. Lack of tact. Crudeness. Poor judgment. Allowing the dancers to stand too long on their feet while waiting for a dance to begin, or dancing too long between rest periods can be disastrous.

Just a word about the caller's costume. Dress intelligently. You may want to "stand out in the crowd" and dress in typically western style. Fine, but too much at once may overpower the new dancers, so use intelligence in selecting your costume.

The same goes for the caller's wife. Dancers may be exceptionally impressed by how she dresses. You will find that even at a One-Night-Stand, the ladies will come up and ask where she found her costume. They will be interested in the petticoats and the dancing shoes. This is part of the show.

You can do a lot for square dancing without saying a word, just by your neatness of appearance.

The PROGRAM for a ONE NIGHT STAND



CHAPTER 4.

FOR THE SAME reason that no two teachers are exactly alike, no two One-Night-Stands should be carbon copies of each other. The successful One-Night-Stand will fit the needs of one particular group.

You will never be able to anticipate completely everything that is going to happen during your One-Night-Stand. The best you can do is to be well prepared. Have a written program. Prepare for more than you are going to use. Be ready for eventualities and unforeseen circumstances. Remember, a program is *your* servant. You don't have to serve it, but it is there to help you when it is needed.

Callers who specialize in One-Night-Stands quite often have a proven program which they adapt to fit the circumstances each time they go out to call. Even so, the job of going over each one of the dances mentally beforehand, checking the records to be sure the right ones have been selected, listening to them in order to remember the length of introduction, etc. is always an important ritual.

By this same token, the person who occasionally calls for these specialized programs will

find that he must spend just as much, or perhaps more time in planning a one-nighter than he might spend in preparation for a club dance made up of advanced dancers.

It is good to point out here that the specialized nature of the One-Night-Stand, the ability to handle sometimes large groups of non-dancers, the responsibility of doing a good "selling" entertaining job for square dancing, would indicate that there is a great need in this specialized field for the most experienced, most highly qualified teachers and callers.

Be Flexible

Designing your evening's program based upon what you know of the group is a good first step in preplanning. As in any lesson plan or dance program, however, it is important to be able to "play it by ear" and to be flexible.

Even though no two One-Night-Stand parties are exactly the same, due to the difference in make-up and attitude of the group and of various other circumstances, your pre-planned program can still fit a logical format. Here is a possible program skeleton:

Tentative Square Dance One-Night-Stand Program
for The Sons of Norway
at their Lodge - Corner of 5th & Chestnut

Contact (President) Olie Hansen - 275-9004

Date: March 25, 1969 (Hall will be open to set-up at 7:15,
dance scheduled to start at 8. They expect 150 persons)

8:00 PM (Big Circle) Diagonal Mixer (try with Sweet Georgia Brown Record)

(1) Big Circle Drills (Music: Sherbrook)

Circle left and right, forward and back, do-sa-do, swing, promenade
Promenade into squares

(a) Simple drills and positioning

(b) Sides make an arch (record: Jim Jam)

(2) Big Circle - Down South Mixer (use Windsor record - slow down)

Accumulate into squares

(a) Bird in the cage

(b) Patter of Ocean Wave (Man cross over)

(3) Grand March into squares (music: use march-band music)

(a) One couple divide the ring (also review patter Ocean Wave)

(b) Life on the Ocean Wave (sing - use Sets record)

(4) Big Circle - (A) Do-sa-do Mixer

(B) Review square dance basic drills. Add arm turns

Promenade into squares

(a) Arkansas Traveler and patter Solomon Levi

(b) Solomon Levi (sing)

(5) Big Circle - Oklahoma Mixer (record: regular schottie or Creole
Capers)
(If they seem to be catching on - have them form squares)

(a) Boomp a Daisy

(b) repeat Ocean Wave (use Hi Li Lee record)

(6) Big Circle - (repeat) Diagonal Mixer (possibly use different record)

(a) "Hash" of patter material used

(b) repeat Solomon Levi (use Tic a Tack)

You will undoubtedly be doing some of these one-nighters where you will have an elaborate program all lined up, only to discover the folks have had such a ball with the first few things you call, they will want to do some of them over and over again. Naturally, your job is to please the people, not yourself,

so just forgetting some of the things you had planned and using the program outlined, re-do some of the favorites. Remember, they will have a good time, *if you let them*. Be sure to check your program again after the dance in order to benefit from this most recent experience and to help in planning the next.

YOUR SUPPLY OF AMMUNITION

CHAPTER 5.



The “DURABLE DOZEN” Basics Offer an Almost Unlimited Selection of Program Material for the ONE-NIGHT-STAND

WHEN SELECTING the dance material for your One-Night-Stand, remember that your dances are simply “tools” to help you arrive at your goal of a successful evening. There are no hard and fast rules that require that you use some dances while not using others.

If you do a great number of one-nighters, you may want to experiment with various figures and patterns. However, remember it is all *new* to the guests. To the person who has never square danced before, anything you present will be *new*. Thus variety is achieved easily and you won't have to be continually working up new material for their benefit.

One way to achieve true variety is to adapt certain of the simple singing calls to fit more than just one tune. We have tried Solomon Levi three times in one evening, using it first with the traditional tune (MacGregor 2003), then a second time with Tick-a-Tack (MacGregor 1076), and a final time to the tune of “Hey Li Lee Li Lee” (Wagon Wheel 201:) The dancers were delighted (and so were we.)

Select good, instructionally illustrative material to help you introduce each movement. Then once the language has been learned, simply coast for awhile. Use dances that work best for you. No two callers work in exactly the same manner, so find the material that complements you and allows you to do your

best job.

During an average two to two-and-one-half hour one-nighter, you will notice in the sample program we suggest six tips or program modules. This may be too many in some cases, or too few in others.

This program includes five mixers (one of which we suggest can be a repeat) plus a Grand March. We are going to include several mixers for you to choose from. We will list them in the order that we suggest they may be used.

The “Durable Dozen”

Here are the square dance basic movements we suggest for use with a One-Night-Stand:

Honors: The men bow by bending from the waist. The ladies curtsy by remaining erect from the waist up and bending the knees slightly.

Forward and Back: Those persons or couples designated move forward three steps and stop; then back up three steps and stop for a total of eight counts.

Circle Left and Right: Three or more dancers can circle left (or right, if directed) using the same shuffle as in the walk. Hand holds in the circle are: Men — palms up, Ladies — palms down.

Walk (Shuffle): A comfortable, effortless shuffle done to the beat of the music.

Do Sa Do: Two dancers facing each other advance and pass right shoulders. Each moves to the right in back of the other person and without turning passes left shoulders, moving backward to place. (Also referred to as Dos A Dos, Do Sa, Do Sa 'Round, Do Si, and Sashay.) (Count 8 steps.)

Waist Swing: Two dancers stand right side to right side facing in opposite directions. The man holds the lady's right hand in his left, puts his right arm around her waist and she places her left hand on his right arm or shoulder. Footwork, either buzz step or walk around, is usually optional in the individual areas. In a buzz step the right feet of the two dancers are kept next to each other and are the hub of the clockwise movement. The left feet are behind and slightly to the right and do the pushing. Motion is similar to pushing on a child's scooter. In a walk-around the feet will just move to the beat of the music in the regular gliding walk. (Count: 8 steps for two revolutions.)

Couple Promenade: Done counter-clockwise (unless otherwise directed) with the man on the inside or on the lady's left (Western Style): Holding hands in front, right to right and left to left with right hands on top. Men — palms up; ladies — palms down. The Promenade is usually at least half the distance around the square. (Count: 8 steps.)

Single File—Promenade: Dancers move one behind the other in the direction indicated by the call.

Arm Turns: Two persons facing each other use arms designated by call to walk around each other. Unless otherwise indicated, grip of a forearm turn should be past the wrist but below the elbow joint. Man should cup his hand under the lady's arm with his thumb held in while the lady rests her hand firmly on the man's forearm. Center of the turn will be at the joined arms so that each dancer is moving equally around the other.

Square-Identification: (For a method of introducing each person to his relationship with

the others in the square, see the suggested caller's dialog in the next section.)

Couples Separate: Under certain circumstances and following certain preliminary movements, two people working as a couple will turn their backs on each other and follow the direction of the next call.

Split the Ring: (One couple) Active or designated couple moves forward to opposite couple and goes thru between them. The next call will designate the directions to be followed.

You may feel that you could use more material — fine. You have many choices. One is to introduce a fairly large number of basics with a limited number of examples using each one. Or (and this is our preference) you could limit the amount of basic language but emphasize its great variety by using it in patter calls, singing calls, mixers, etc. You will be amazed at the almost unlimited variety of dances you can call using just the basics shown in the list above.

Don't throw in additional basics just so you may have additional material to call. If the dancers' needs for a good time can be satisfied with a few basics and the evening can be planned by using these in an endless variety of patterns and with lots of good music, then adding more basics for the new dancer to memorize is, in fact, putting an unnecessary stumbling block in his way.

During the evening the importance of presenting material in a progressive manner cannot be overstressed. Each dancer uses material already learned and then builds upon it.

Don't Let Repetition Embarrass You

You will find that allowing the average One-Night-Stand dancer to become familiar with the material you present helps to build confidence. For many, confidence eliminates possible embarrassment that comes with not being able to become fairly proficient with the dance. This achievement of proficiency is tantamount to pleasure and helps to guarantee a successful initial square dance experience.

We have used the same patterns over and over during an evening, perhaps changing the music for variety, but sticking to the same general figure until it has become familiar.

The PATER CALLS

Patter Calls will be the staple item of your evening. Here is a collection you may choose from, starting from the most elementary drill routines. These, or ones like them, will be those you will use in the beginning.

The first drills are ones developed by Dick Leger and Patricia Phillips and are extremely simple, well-timed samples. You will find that in the beginning you will be able to include a great number of these. Additional drills of this type are listed in the next section along with the caller's dialog for the first portion of a One-Night-Stand.

CIRCLE WALK FORWARD AND BACK HONORS

Honors to your partners all
Honors to your corner
Circle left go walking halfway 'round
Halfway 'round then circle right
Circle right go halfway 'round
When you're home all go forward
Up to the middle and back with you
Forward and back then all join hands
Circle left go halfway 'round
Halfway 'round then all go forward
Up to the middle and back
Forward and back then all join hands
Circle left go halfway 'round
When you're home all go forward
Up to the middle and back
Forward and back

DO-SA-DO

All go forward
Up to the middle and back
Up and back then all join hands
Circle left go halfway 'round
Halfway 'round then all go forward
Up to the middle and back
Forward and back then all join hands
Circle right go halfway 'round
When you're home face your corner
Do-sa-do your corner lady
Go back home and face your own
Do-sa-do your own little lady
Back to back then all join hands
Circle right go all the way around
All the way around on a heel and toe
All the way 'round the ring you go
When you're home

SWING

All join hands
Circle left go halfway 'round
Halfway 'round then face your corner
Do-sa-do your corner lady
Back to back then face your own
Do-sa-do your partner

Once around then all join hands
Circle right go halfway 'round
Halfway 'round then face your corner
Do-sa-do your corner maid
Go back home and find your own
Swing your partner 'round and 'round
Twice around then all join hands
Circle right go all the way around
All the way around with the shuffle step
All the way around the square dance set
When you're home

PROMENADE

Face your corner
Do-sa-do your corner lady
Once around then face your own
Do-sa-do around your partner
Back to back then all join hands
Circle left go halfway 'round
Halfway 'round then all go forward
Up to the middle and back
Up and back then all join hands and
Circle right go halfway around
When you're home face your corner
Do-sa-do go around this girl
Go back to home
Take your own promenade go 'round the set
All the way around step by step
Shuffle along with all in time
And when you're home

SQUARE IDENTIFICATION

Heads go forward
Up to the middle and back
Forward and back then sides go forward
Up to the middle and back
Forward and back then all join hands
Circle left go halfway 'round
Halfway 'round then the
Heads go forward and back keep in time
Up and back and then the
Sides go forward and back
It's up to the middle and back
Join hands and circle right
Circle right go halfway 'round
Take your partner promenade home
Promenade around the ring you go
Shuffle along on a heel and toe
All the way around until you're home

The following dances are not necessarily in any suggested order of presentation. They are for the most part traditional squares, use only the "Durable Dozen" basics and are designed to provide unlimited enjoyment. All are done to hoedown accompaniment.

ARKANSAS TRAVELER

First and third go forward and back
Now forward again
Turn the opposite lady with a right hand 'round
Your partner by the left when you come down
Corners (everyone) with a right arm 'round
Partners (all) with a left arm 'round
And you promenade your corner
'Round the town

ARCH

First old couple do-sa-do
Now separate to the sides you go
And stand in lines of three
Forward six and back you march
Forward again and make an arch
Lone couple tunnel through
Swing at the ends now just you two
Tunnel back and now you're home
Everybody swing your own

BIRD IN THE CAGE

7 Hands 'Round

First gent go out to the right
Turn the right hand lady
With a right arm 'round
Now back to your partner
With a left arm 'round
Go across the hall
Turn the opposite lady
With a right arm 'round
Now back to your own
A left arm 'round
Go out to the left
Turn your corner lady
With a right arm 'round
And back to your own
With a left arm 'round
Go all the way 'round
Put the bird in the cage
And shut the door
Seven circle left you go 'round the floor
Hey the bird hops out the crow hops in
And you circle seven to the left again
*The crow hops out and joins the ring
Circle to the left
With the pretty little thing
* (or) The crow hops out swing your date
Everybody gonna swing your date
Now take your honey and promenade eight
You promenade home
Till you all get straight

BOOMPS A DAISY

Well you clap your hands
One-two-three
Now you slap your knees
One-two-three
Boomps a daisy if you please
Now swing your corner girl around
Promenade eight go around the town
Sly variation
Clap your hands
Slap your knees
Circle to the left

DIVIDE THE RING AND DO-SA-DO

First couple bow and first couple swing
Go down the center and divide the ring
Lady go right and gent go left
All the way around till you meet your pet
Now everybody do-sa-do with your partner
Now do-sa-do with your corner
Swing your corner lady around
And promenade around the town
Repeat three more times to get
original partner

FORWARD SIX RIGHT HAND OVER

First ole couple bow and swing
Lead right out to right of the ring
Circle up four
Man leave that girl go on to the next
And circle up three
Man steal that girl put her on your right
Go on to the next and circle up four
Man leave that girl go home alone
It's forward six and back you go
The head two men you do-sa-do
The right hand over
And left hand under
Twirl the girls and they go like thunder
Repeat three more times then
Join your hands and form a ring
Circle to the left
With the pretty little thing

FOUR LADIES PROMENADE

Four ladies promenade inside the ring
Go all the way 'round
Turn your own with a right hand 'round
Turn your corner left an arm around
Back to your partner do-sa-do
Now promenade your corner don't be slow
Repeat three more times

MEN GO RIGHT

Gents to the center and you step right back
Ladies to the center stand back to back
Men go right 'round the outside ring
Go all the way around
While the roosters crow
And the birdies sing
Pass your partners right on by
Swing the next girl on the sly
Promenade go two by two
To the man's home like you used to do
Repeat three more times

FORWARD 3 or LADY HALF WAY ROUND AGAIN

The first old couple bow and swing
Now promenade the outside ring
Go all the way around
Now the man stays home and the
Lady goes half way 'round again
And three in line you stand
It's forward three and three fall back
It's forward three and three stand pat
The man do-sa-do around the three
Go all the way around
Same man
Turn the left hand lady
With a left arm 'round
Now the right hand lady
With a right arm 'round
Opposite lady with a two arm swing
Now swing your honey
With a regular swing
And swing her home
Everybody swing your own
All promenade with your pretty little date
Go all the way around
Till you all get straight

HUG AND SWING

Do-sa-do your corner girl
Left arm turn your own
Now hug and swing that corner girl
As though she were your own
Do three times then try this
Left arm turn your corner girl
Do-sa-do your own
Now hug and kiss your corner miss
By gosh she is your own
This is fine with some groups but for others,
best leave out the affectionate bit

MISSOURI HOEDOWN

First old couple bow and swing
First gent promenade the outside ring
Move to the right counterclockwise
Now turn your partner
With a right arm 'round
Your corner by the left when you come down
Back to your own with a right arm 'round
Go all the way around
To the right hand lady with a left arm 'round
Now back to your own
With a right arm 'round
Only the active man and the lady he turns
are in motion
Two men two and one
Promenade the outside ring
Repeat the entire sequence for men one and
Two with two in the lead
Three men three two one
Go 'round the outside have some fun
Repeat the figure with three men active
Three leads
Now all four men four three two and one
Go 'round the outside
Everybody's working

RIP 'N' SNORT

All eight circle to the left
The first old couple rip 'n' snort
Go down the center and cut 'em off short

The lady go gee and the gent go haw
Now circle to the left with ole grandma
With all hands kept joined, the number
one couple goes down the center of the square
and goes under the arch of their opposite
number three. Active lady number one lets
go of her partner but leads her corner
and those following to the right around
the outside while man number one leads his
corner and others to the left. As the lead
couples meet, the arching couple "dishrags"
under its own raised arms without releasing
holds, the man turning right and the lady
turning left. Repeat for other couples.

SALLY GOODIN'

The first gent go out to the right
And turn Sally Goodin'
With a right arm 'round
Go back home and turn your taw
Go 'cross the hall
Turn that girl from Arkansas
Now back home and turn your taw
Don't forget your old grandma
Your left hand lady
And now with the right around your taw
Repeat and scramble as you wish. Sally
Goodin' is the right hand lady, girl from
Arkansas is the opposite, old grandma is
the corner. Of course your original is
your taw. Terminology may differ in some
areas.

SIDES ARCH

Honor your partner honor your corner
Head couples one and three
Go forward and back
Forward again take two hands with your
Opposite and make an arch
Side ladies two and four
Tunnel thru the arch
And swing that opposite man
Now leave that man and

A Word About TIMING

When working with brand new dancers, don't forget to take into account the fact that the dancers are not accustomed to reacting automatically. Therefore they will take longer to do each movement. Timing, remember, refers to the number of beats it takes to do a movement comfortably. With a newcomer, this will be the maximum number of beats.

A good knowledge of correct timing is just as important when working with beginners as it is with the more advanced dancer. A caller should tighten up a bit on the number of beats in which he allows an experienced dancer to do a particular movement. He will

be just as careful in allowing more than the customary amount of time with a newcomer.

As you work with newcomers, you will realize an amazing thing. If you allow them to, the new dancers will *just naturally* move to the beat of the music. There are exceptions of course, but not knowing what is expected of them, most of them will start to move naturally on the first beat of a new phrase. Because of this, it is doubly important for a caller not only to use good, well-phrased music at a One-Night-Stand but to play the music sufficiently loudly so the dancer is able to move to it readily.

**Tunnel back and swing your own
Everybody swing your own
Now join hands and circle to the left
Swing your partner and promenade home
(Repeat for side couples two and four)
Honor your partner and your corner
Wave to the girl across the hall
Keeno boys that's it that's all**

NOTE

Of course you can use Stars, Allemande Left, Right and Left Grand, Ladies Chain, Right and Left Thru and even a Grand Square if you wish. However, the emphasis in this handbook is placed on the almost unlimited quantity of ideas that come from using only twelve basics. For additional drills with these twelve and for examples of dances using all of the other fifty basics, see the Sets In Order TEXT BOOK for the BASIC SQUARE DANCE PROGRAM.



What About the VIRGINIA REEL?

By all means, if you have a group that is "eating up" everything you present to it, do include a Virginia Reel. Because a contra like this must be "prompted" rather than called, many callers choose to stay away from this type of dancing. However, it is as truly a part of the American Traditional Square Dance as anything you will ever run across.

By prompting, we refer to that type of calling where the commands are given on the last beat of a measure so that the dancers are able to start on the first beat of the following measure. Here are the instructions for a very simple version of the Virginia Reel.

Put the dancers into two lines, men on one side of the caller's right as he faces the group, and the ladies on the left. If there is a small group then one "set" is fine. If it is a large gathering divide the crowd into "sets" of six couples each. The man and lady nearest the caller are the "head" couple. Those farthest away are the "foot" couple. The call will be given first for the head lady and the foot gentleman. This same action is then followed for the head gentleman and the foot lady.

Head lady foot gent go forward and back

The head lady and the foot man go into the center four steps, bow, then step back into place. Repeat for head man and foot lady. (Total 16 counts.)

Head lady foot gent turn right hand 'round

Head lady and foot man move into center and taking right hands, make a complete turn and return to place. Head man and foot lady the same.

Head lady foot gent turn left hand 'round

Same as above only using left hand.

Head lady foot gent with two-hand swing

Using two hands moving clockwise.

Head lady foot gent with a Do-Sa-Do

The first lady and the foot man go into the center and Do-Sa-Do.

Head couple sashay down the set and back

The head man and lady join both hands and in eight sliding steps, slide to the foot of the line, then slide eight steps back up.

Now reel down the line

Hooking right elbows, the head man and lady go one and one-half turns around each other, then number one man turns lady number two with the left arm while lady number one turns man number two with the left arm. Couple number one returns to the center with the right elbow, then reels with the next couple with the left elbow, back to their partner in the center with a right elbow, etc. until they have reeled the length of the hall.

Sashay home

Follow the leader — everybody march.

Make an arch and the rest go through

After reeling down the line, first couple join hands and slide home. While man number one leads the men to the left around the outside, up to the foot, lady number one does the same thing with the ladies' line. Couple number one at the foot then makes an arch while the rest of the couples walk under the arch and up to the head of the line. Couple number two is now the first couple, and the action starts all over again.

The SINGING CALLS

Just as they do when programmed for experienced dancers, singing calls provide a large share of the pleasure in a One-Night-Stand program.

Due to the fact that the timing of the dance is already built into a singing call and the regulating of the amount of time allowed the dancer is no longer up to the caller, singing calls may not come in for as prominent usage in a One-Night-Stand as patter calls. However, because of the pleasure of moving to well-phrased music, and because sometimes it is important to encourage dancers to pick up their timing a bit, singing calls do have more than one reason for existence in a one-night program.

Of course your selection of available singing calls is limited to what the dancers will be able to do, using the limited number of basics. For that reason, once you have exhausted the dances that include these clear, plain terms, you can adapt uncomplicated patterns to currently available, toe-tapping singing call accompaniment music.

To maintain the party atmosphere of a One-Night-Stand, avoid lengthy walk-thrus and teaching periods. Try the "double exposure method" of using singing calls. After selecting and planning your material carefully for a singing call, present it first in a Call-teach method using patter and good hoedown music in the background. Then, with no additional teaching necessary, follow that up with the singing call accompaniment you have selected. The dancers will then be doing a highly satisfying singing call without undergoing a lengthy instructional period.

For an example of how this works, take the old singing call "Life on the Ocean Wave". One record that is available is Sets in Order No. 157. This is the first singing call used by many callers who conduct these one-night affairs. Here is a fairly simplified instructional patter call version, followed immediately by the words for the singing call.

WALKTHRU TO HOEDOWN MUSIC

Head men one and three trade places
Side men two and four trade places
All join hands but don't go anywhere
Honor your corner lady

Honor your partners all
Swing your corner lady
And promenade the hall
You promenade just halfway 'round
To the man's original home
Repeat three more times then have the girls take the action

LIFE ON THE OCEAN WAVE

Record: Sets In Order #157
OPENER, MIDDLE BREAK, ENDING
You join hands and circle
Circle halfway 'round the ring
You face your corner do-sa-do
That pretty little thing
Then do-sa-do your partner
And don't you be afraid
You take your partner with you boys
And then you promenade
(Chorus) You promenade the circle
You promenade the hall
You take that lady home with you
And listen for the call
FIGURE

Oh the head two gents cross over
And by that lady stand
The side two gents cross over
And all join hands
Honor your corner lady
Honor your partners all
Swing your corner lady
And promenade the hall
Note: Promenade just halfway 'round to the man's original home

Here are three "Old Timers" in the field of square dancing that lend a great deal of fun and flavor to the square dance party idea. These are just samples of many that are available.

ALABAMA JUBILEE

Record: J Bar L #4124; Windsor 4144;
Old Timer 8043
Four little ladies promenade inside the ring
Gents just wait 'till she gets back
And give that girl a swing
Do-sa-do your corner lady just once around
Bow to your partner
Then swing her go 'round and 'round
Four gents promenade inside the ring
Go once around and do-sa-do
That pretty little thing
Your corner you swing promenade the ring
To the Alabama Jubilee

MARCHING THRU GEORGIA

Record: Windsor #4112
OPENER, MIDDLE BREAK
Bow to your partners and to your corners all
Join those hands and circle to the left
You circle 'round the hall
Circle to the right boys other way back home
Stop at home fellas swing your partners
Swing your partners 'cause
That's the way they do it down in Georgia

FIGURE

**First old lady promenade
The inside of the ring
When you get to your old man
Just give him a great big swing
Everybody turn to the right
Marching 'round that ring
Just the way they do it down in Georgia
Hip hip hurrah let's go the other way
Hip hip hurrah go back the other way
When you get to your back door
Everybody sing
Just like they do down in Georgia**
Note: On figure do with 2nd lady, 3rd and 4th.

SOLOMON LEVI

**Record: MacGregor 2003
Hey the first old couple separate
Go 'round the outside track
You meet your partner going 'round
You pass her coming back
Now honors to your corners
Salute your partners all
You swing that pretty corner girl
And you promenade the hall**
Note: Repeat in the same manner or have both head couples work then both side couples and then all four couples. Good group participation spot in singing the chorus.

A Challenge

There are actually hundreds of already recorded square dance tunes, begging to be adapted to a One-Night-Stand format. Many are almost perfect except for the use of some basic not on the list of twelve. Here's a place for your creative ingenuity to shine. Try adapting. If you run into an Allemande Left or All Around Your Left Hand Lady, simply substitute: "Turn Your Corner by The Left," or, if it will fit, "Do-Sa-Do Your Corner."

Here are some examples of clever adapting. In a few instances the caller has completely rewritten the call to fit the One-Night-Stand requirements. After you try these why not pull out some of your pet singing call records and see if you can't adapt them to the brand new dancer? He'll enjoy the good music too.

BIG DADDY

As Adapted By Alma Miller

**Record: Grenn #12035
OPENER, MIDDLE BREAK
Why don't you join hands
Circle left around that big ole' ring
Circle left and go like everything
Now circle to the right
The other way you go circle to the right
Until you're home you know
Bow to your partner give her a swing
Go twice around and promenade that old ring
No need of searching because I can't be found
Big Daddy's Alabamy bound**

FIGURE

**One and three go into the middle
And circle four you know
One time around and then it's home you go
Two and four go into the middle
And circle four you know
Once around and then it's home you go
Bow to your partner and give her a swing
Go twice around and promenade that old ring
No need of searching because I can't be found
Big Daddy's Alabamy bound**
Additional Figure:
Instead of having heads or sides go into the center and circle four hands, have them go into the center and make a right hand star. Note: Can change partners by promenading corners

AROUND THE WORLD

As Adapted By Charles Govsky

**Record: Kalox #1025
OPENER, MIDDLE BREAK, ENDING
Now bow to your partner bow to the corner
Join hands and circle left
Go walking 'round that ring
Circle left go walking all the way
Reverse circle to the right
Circle right way 'round all the way
Face your partner do-sa-do your partner
That same lady swing promenade that lady
Go walking 'round that ring
No more will I search this world for you
I found my world in you**
FIGURE
**Head couples go up to the middle and back
Same two do-sa-do back to back home you go
Side two walk up to the middle and back
Same two do-sa-do back to back home you go
Face your corner lady swing that pretty girl
Promenade that lady
Walk her right around that world
No more will I search this world for you
I found my world in you**

LET THE REST OF THE WORLD GO BY

As Adapted By Hayes and Vi Herschler

**Record: Blue Star #1784
BREAK
Hey join your hands and circle to the left
Around you go all the way around that ring
Now when you're home you know
Face your partner do-sa-do
It's back to back and then
We'll all join hands and circle to the left
You circle 'round that ring
We'll circle to the left
Go 'round the ring once more
Swing your own little girl
And you promenade the floor
With someone like you a pal so good and true
And let the rest of the world go by**

There's more to that last one and there are quite a few more in the book these came from; "Material For The One-Night-Stand", compiled and edited by Edwards Record Service, Parkridge, Ill.

Some SIMPLE MIXERS

The round dance portion of the One-Night-Stand usually takes the form of mixers. As a rule, the more uncomplicated the mixer the more assured you will be of its success. However, choice of musical accompaniment is of great importance. The "prize mixer" is the one that can be taught rapidly and includes some of the basic square dance movements that will be used during the evening. Experience has proved that it helps if it is also well-matched to a catchy, toe-tapping tune.

EASY MIXER

Origin Unknown

Record: "Crazy Otto"—Dot 15325

Position: Open, inside hands joined, both facing LOD

Footwork: Opposite. Directions given are for the M

Intro: Skip 2 sequences at start of record. (Dance ends before record does; record continues beyond normal close.)

Meas.

1-4 **Walk, 2; 3, Face; Apart, 2; 3, 4;**
Starting M's L walk fwd LOD 4 steps, turning to face partner on 4th count; Then, back away from partner with 4 steps, M twd COH, W twd wall.

5-8 **Together to Right, 2; 3, 4; Do sa do, 2; 3, 4;**
Both move diag to R to approach new partner with 4 steps; Then, do sa do with 4 steps around new partner. End facing LOD, in Open Pos, ready to begin dance again. (W progresses fwd; M bwd.)

DANCE IS DONE COMPLETELY THROUGH 12 TIMES.

Ending: Walk fwd 4 steps; Twirl W R-face; Bow.

G K W MIXER

Record: "GKW Mixer"—SIO 3025

Position: Promenade position, facing LOD

Footwork: Opposite throughout. Start M's L, W's R

Meas.

1-4 **Walk, 2, 3, Turn; Backup, 2, 3, 4; Walk, 2, 3, Turn; Backup, 2, 3, 4;**
Walk fwd 3 steps in LOD, keeping hands joined in promenade pos, turn about (push with the left—pull with the right) to face RLOD on the 4th step; Now, back up 4 steps, still moving in LOD. Repeat

In some instances, the suggested record may be in short supply and by experimenting with various records in your collection you may find substitutes that are perfectly satisfactory. Your greatest success will come with records that do not have vocals but that do have a good steady rhythm. They should be without tempo changes and bridges and (exceptionally important) not be over-long. It is far better to have requests for a re-play than groans over a too lengthy continuation.

Meas 1-2 moving in RLOD.

5-8 **Star Right, 2, 3, 4; 5, 6, 7, 8 (Clap); Star Left, 2, 3, 4; 5, 6, Pickup, The Next;**

Form a right hand star with partner and walk around CW 8 counts—step and clap on the count of 8; Switch to a left-hand star with partner and walk around CCW 6 counts to end with M in the center. On counts 7 & 8, M moves RLOD to assume Promenade Pos with the W formerly behind him, ready to repeat the dance from the beginning.

PATTY CAKE POLKA

Record: "Emilia Polka"—RCA 25-1013; Columbia 20-245; Shaw 149, 227; Folkraft 1260; Old Timer 8162; Windsor 4624.

Position: Closed dance pos, M's back to COH

Footwork: Opposite throughout. Directions given are for the M

Meas.

1-2 **Heel, Toe; Heel, Toe;**
Place L heel to L side, touch L toe by R; Repeat.

3-4 **Slide, 2; 3, 4;**
Take 4 slides to L along LOD (Don't change weight on 4th slide).

5-8 **Heel, Toe; Heel, Toe; Slide, 2; 3, 4;**
Repeat Meas 1-4, starting M's R and moving along RLOD.

9-12 **Clap, Right; Clap, Left; Clap, Both; Clap, Knees;**

Drop hands and still facing partner, execute the following: Clap own hands together, clap partner's R hand with your R hand; Clap own hands together, clap partner's L hand with your L; Clap own hands together, clap partner's two hands; Clap own hands together, clap own knees.

- 13-16 Right Hook, Around; 3, 4; Progress; New Partner;**
Hooking R elbows, circle CW 4 steps;
M progresses in 4 steps to W ahead.

DO-SA-DO MIXER

Record: "Down South"—Windsor 7122; Victor 20-4568

Position: Partners facing, both hands joined, M's back to COH

Footwork: Opposite throughout. Directions given are for the M

Meas.

- 1-2 Point, And; Point, And;**
Extend L ft to L side and point L toe to floor, touch L toe beside R ft; Repeat.
- 3-4 Slide, 2; 3, 4;**
Starting L ft, take 4 slides to the L in LOD (keep wt on L ft on 4th count).
- 5-8 Point, And; Point, And; Slide, 2; 3, 4;**
Repeat Meas 1-4 starting M's R and moving along RLOD.
- 9-12 Step, Tap; Step, Tap; Step, Tap; Step, Tap;**
Step L to L side, tap R toe to floor in back of L; Step R to R side, tap L toe to floor in back of R; Repeat.
- 13-16 Do Sa Do; And Take A New Partner;**
Do sa do: Start M's L, partners pass R shoulders by walking fwd with 4 steps; Then walk bwd starting M's L, passing partner (L shoulder), M and W both veering to their R as they back up to receive new partner.

WHITE SILVER SANDS

By Manning & Nita Smith, College Station, Texas

Record: "White Silver Sands"—Jubilee 5288; Grenn 14028.

Position: Open, facing LOD

Footwork: Opposite throughout. Directions are given for M

Meas.

- 1-4 Walk, 2; 3, Turnaround; Backup, 2; 3, 4;**
In open pos walk 4 steps fwd LOD doing an about-face turning in twd partner on 4th step; Still moving in LOD, walk bwd 4 steps.
- 5-8 Walk, 2; 3, Turnaround; Backup, 2; 3, 4;**
Repeat above in RLOD.
- 9-12 Balance Away; Balance Together; Balance Away; Balance Together;**
In open pos facing LOD, step L to L side, touch R toe to instep of L; Repeat to R twd partner; Repeat Meas 9 & 10. (NOTE: The "balances" may be done as quick two-step balances—or—they may take the form of the XIF Pas de Basque if preferred.)
- 13-16 Turnaway, 2; 3, 4; Balance L; Balance R;**
M turns away from partner to his L and in 4 steps walks in a small circle to take a new partner (W who was behind his partner) while W turns R and moves fwd to M ahead; Face new partner and take BUTTERFLY POS (both hands joined

and extended to side) say "Howdy" and balance to M's L and then to M's R using the "side, touch" balance described above—or—the quick two-step balance—or—the XIB Pas de Basque. End in OPEN POS.

TENNESSEE WIG WALK MIXER

By Harry and Dia Trygg, Tucson, Arizona

Record: "Tennessee Wig Walk"—Decca 28846 or King 1237

Position: Right hand Star Pos, M facing LOD on inside of circle, W facing RLOD

Footwork: Same. Both start L ft.

Intro: WAIT. Start on vocal.

Meas.

- 1-2 Point Front, —, Point Side, —; Behind, Side, Forward, —;**
Point L toe across in front of R ft, point L toe to L side; Quickly step L across behind R, step to side on R, step L slightly fwd and across R, hold, change to L-HAND STAR POS. (M is now on outside of circle, W on inside.)
- 3-4 Point Front, —, Point Side, —; Behind, Side, Forward, —;**
Starting R ft, repeat Meas 1-2 above, ending in RH STAR POS.
- 5-6 Around, 2, 3, Brush; Continue, 2, 3, Brush;**
In RH star pos make 1 CW turn, by stepping LRL-brush R; RLR-brush L.
- 7-8 Forward, 2, 3, Brush; To A New Partner, 2, 3, Brush;**
Starting L and doing the same walk-2-3-brush, walk-2-3-brush, M progresses in LOD (W moves in RLOD), taking the SECOND W ahead as new partner.
- REPEAT FOR A TOTAL OF ELEVEN TIMES.

OKLAHOMA MIXER

Record: "Sheppard's Schottische"—Coral 60792; MacGregor 400A; Columbia 52006

Position: Varsouvianna pos, couples facing LOD

Footwork: Same. Both start L ft.

Meas.

- 1-4 Left, Close; Left, —; Right, Close Right, —;**
Starting L, do 2 two-steps progressing in LOD.
- 5-8 Walk, —; 2, —; 3, —; 4, —;**
Walk fwd 4 steps L-R-L-R.
- 9-12 Left Heel, —; Toe, —; Lady, Goes; In, —;**
Do a heel and toe with the L; Then, releasing hands, M steps LRL in place while W (turning L-face) crosses over in front of M twd COH with 3 steps LRL. W is now on the inside of the circle and facing RLOD.
- 13-16 Right Heel, —; Toe, —; Lady, Goes; Back, —;**
Repeat heel and toe starting R; Drop hands and while M steps RLR in place, W progresses to new partner (M behind) with 3 walking steps RLR, turning on the 3rd step to assume the original Vars pos with the new partner.

WHAT DO I SAY?

WHAT DO I DO?

CHAPTER 6.



THOSE FIRST few minutes with a new dancer are the most important any caller can devote to the activity. Not only is the success or failure of the evening dependent upon this initial exposure, but it may permanently influence the dancer's opinion regarding American Square Dancing as a whole. Whether he personally decides to choose square dancing as his own particular hobby or not is not nearly as important as what he may or may not say, relative to square dancing, to others.

While each caller develops his own style of delivery and presentation over the microphone, the following could well be a sample script of what a caller for a One-Night-Stand might use. You won't want to memorize this, but it will give you an idea of a type of dialog that has proven successful.

The Scene: The church recreation hall, the school gymnasium, the Elks Lodge or the Grand Ballroom of the downtown hotel, whatever place is selected for your One-Night-Stand. Some good, toe-tapping, hoedown music is playing lightly in the background. The Public Address System has been set up since 7:30 and the welcoming committee is busy pinning on name tags as the guests enter the hall. As time permits, the caller mixes with the crowd, meeting as many of the newcomers as possible and introducing himself and his wife. A few minutes before 8 — the starting time — he checks with the committee to determine the percentage of people who have checked in already and to see if it is all right with the Chairman to start at 8 o'clock as scheduled.

When the caller is asked if he would like a "formal" introduction over the microphone, he replies in the negative. He says that after the crowd has gathered and been dancing a half hour, and if the Chairman would then like to make any announcements, he would suggest that any introducing be done at that time.

At 8 o'clock sharp, the caller gets everyone's attention (some callers use a recorded bugle call for this) and once the sounds of the crowd have quieted down, he starts his program.

The Caller: All right everybody, if each of you men will get your partner and put her over on your right side and walk around the hall in couples, we're going to have some fun.

(Music up just a little bit)

Come on now, there's not going to be a thing difficult about tonight. It's just for fun and we're here to help you every step of the way.

(Increase music volume a little bit more and keep the folks walking around the hall in pairs until everyone, or almost everyone, is up and moving around. Then bring the music down considerably so that it's barely audible).

Tonight, folks, we're going to have a good time with America's favorite pastime, square dancing. My name is....., and this is my wife,..... The first thing we ask you to do is just trust us. We're going to prove to you how smart you all are. Join hands in one big circle, alter-

nating man, lady, man, lady, he, she, he, she, all the way around the room. *(Some adjusting may be necessary here and there until everyone is in couples.)*

All you men, please face to your right and all you ladies to your left. You are now facing your partner; good! Everybody turn your back on your partner and face the other way. That's right! The person you are facing is your corner. Great! All face the center of the big circle again, and join your hand with just your partner. Let go of hands with your corner. In couples all face to your right so that one couple is behind the other. You're all facing the same direction all the way around the circle.

(All this time the music has still been going rather softly in the background. Without a change of voice, bring the music volume down just a little bit. At this point you are going to present the diagonal Easy Mixer explained in the preceding section.)

In a minute, men will start with the left foot, that's the foot nearest the center of the room, and all you ladies will start with your right foot, that's the foot nearest the outside of the hall, and walk four steps. Ready — go. 1, 2, 3, stop. Fine! I've never seen it done better. Face your partner. With the men backing up toward the center of the big circle and the ladies backing out toward the wall — use just short steps. Back up four. Ready, go. 1, 2, 3, stop.

Now, right straight in front of you, eight steps away, is your partner. If you'll all point diagonally to your right, to the next person in that other circle, you men will be pointing to a new lady. You ladies point toward a new man. On the word "go" walk forward to that new person. Ready — go 2, 3, stop. Now you are all facing a new partner. With that person, you are going to pass right shoulders and go back-to-back completely around until you face that same person again. Ready go. Back-to-back 2, 3, 4, 5, 6, 7, 8. That's called a Do Sa Do. Let's try it again. Ready, Do Sa Do, 2, 3, 4, 5, 6, 7, 8, perfect. Now, let's treat this person as a partner and start the whole thing again.

Ready. Walk 2, 3, stop. Face that person. Now walk away, 2, 3, stop. Face diagonally to your right and you're going to walk to that

new partner and do a Do Sa Do. Ready diagonally, back-to-back, 2, 3, and you keep that girl and you're ready to start again.

(Depending upon the group and how well it has "accepted" your directions, you may want to repeat the foregoing once or twice more, but chances are they will now be ready to move to music. Music fairly strong now so that the dancers can hear it and move to it.)

Just listen to the music now for a minute, and you'll notice that it will help you to do the dance. Alright. Ready. And you WALK, 2, 3, and face, back away, 2, 3, to your right, Forward 2, and you Do Sa Do all the way around and, with a brand new girl, you walk 2, 3, face. Away, 2, 3, to your right, 1, 2, and you Do Sa Do all the way around and ready to go. Walk 2, 3, etc.

(The music is up to comfortable volume now. Your cues may be partly dropped as the dancers begin to move to the phrase of the music. Once they get the swing of it, let them go long enough for about twelve partner changes, more or less, or until the music ends, providing it isn't too long.)

(The dance ends, switch records to good hoedown and bring the volume down.)

Great! If you like the partner you ended up with go ahead and clap. That's customary in this activity, too.

(Short pause for hoped-for applause. An embarrassed giggle means that you are just going to have to work that much harder.)

Now, if you'll all make one big circle again and join hands, I'd like to show you how smart you are. We tried this not long ago with another group and timed it and I'd like to see by comparison how quickly you folks are all doing an honest-to-goodness square dance! Of course I have been led to believe that none of you have ever danced before, but in watching you on that last dance, I'd say that somebody has been fooling me.

Alright, join hands in a circle. Put your right foot into the center with the heel down. Tap the toe of your right foot to the beat of this music. *(Bring the music up.)*

If you can tap your foot in time with the music, you folks can do anything there is to

do in square dancing. Let's just try a little bit here. As you tap, I'll count. 1, 2, 3, 4, 5, 6, 7, 8.

(Be sure to start counting on the first beat of the measure reaching eight on the last beat. Try this a couple of times.)

You can stop tapping. Let's try something else. Keep your hands joined and let's circle to the left, walking the way you would walk down the street only lightly, sliding your feet and moving to the beat of the music. Ready — go! To the left, 2, 3, 4, 5, 6, now to the right. 1, 2, 3, 4, 5, 6, now to the left. 1, 2, 3, 4, 5, 6, now to the right. 1, 2, 3, 4, 5, 6, go into the middle. Go in, 2, 3, 4, 5, 6, and you come back out. 1, 2, 3, 4, 5, 6, 7, 8. Let's try going in four steps. Go in, 2, 3, stop. Come back, 2, 3, again. Go in, 2, 3, stop. Back out, 2, 3, face your partner.

(When dancing to the beat of the music, allow the record to play with increased volume. When stopping for a minute to explain the next movement, bring the volume down, but let the record continue to play.)

All the men please face to the right, and all the ladies to the left. You're facing your partner. Just the men, bow to your partner. Now ladies, instead of bowing, if you will bend your knees slightly, remaining straight from the waist up, and curtsy to your men. Let's try it. Ladies curtsy. Now, at the same time, the men will bow and the ladies curtsy. Honor your partner. Turn your back on your partner and with the ladies doing a curtsy again and the men bowing, Honor your Corner. Great!

You already practiced this once in the first dance, but face your partner. In a minute you're going to pass right shoulders then go back-to-back around each other for a Do Sa Do. Ready. Go, 2, 3, 4, 5, 6, 7, 8. Face your corner. Let's do the Do Sa Do with your corner. Passing right shoulders, go, 2, 3, 4, 5, 6, 7, 8.

Let's do all of this to the music. *(Music up again.)* Honor your partner. Honor your corner. Join hands and circle to the left. You go 1, 2, 3, 4, 5, 6, now circle to the right. 1, 2, 3, 4, 5, 6, go into the center. In, 2, 3, stop. Come out 2, face your partner. Do Sa Do 2, 3, 4, 5, 6, face your corner. Do Sa Do, 2, 3, 4, 5, 6, 7, 8. Great!

(As you practice, you will discover that you will give the command on the last beat of one phrase of the music so that the participants will start their action on that movement with the first beat of the next phrase. We show the counts here as we actually call them. You may wish to call the numbers the first time or two and then drop them for the balance of your teaching. When we show a six-count for a movement the balance of the 8 counts is taken up with the next command. For instance, we could say: "Do Sa Do, 1, 2, 3, 4, 5, 6, 7, 8." Or we could call: "Do Sa Do, 2, 3, 4, 5, 6, 7, 8." After the 8th count the dancers would stop, not yet having received the next command. However, for continuous flowing movement, you would say: "Do Sa Do. 1, 2, 3, 4, 5, 6, Swing your partner." The command "Swing your partner" takes two counts to call and replaces counts 7 and 8, thereby giving the command for the follow-up movement to the dancers in time for them to start on the next count of 1. If you had previously cautioned the dancers that they were next to do a Do Sa Do, you could send them off into this movement by substituting for the count "1" and calling: "Do Sa Do, 2, 3, 4, etc." You would say Do Sa Do using only one beat of the movement.)

Let's add two more things to our collection. You already know how to walk, Do Sa Do and Honor your Partner and Corner. Please face your partner once again. Ladies stay facing just the way you are while the men, without turning, take one side step to your left into the center of the hall. Now men take one step forward until you are next to your partner, but facing in a different direction, right side to right side. Gentlemen put your right hand around your partner's waist. Ladies, put your right hand in the man's left hand. Now ladies, put your left hand on the man's right arm where his muscle *should* be (*tremendous joke.*) Staying right side to right side and making your feet shuffle or slide as you did when you were circling to the left and right, let's move in a circle around each other to the beat of the music. Ready, go. 1, 2, 3, 4, 5, 6, 7, stop. This is called swinging. Don't move too fast, just to the beat of the music, and relax as you go around. Let's try it again. Get in swing position, side-by-side, and move with the beat

of the music. Ready, go. 1, 2, 3, 4, 5, 6, 7, stop.

Here is one more little item to add to your vocabulary. All join hands in one big circle again, facing the center of the hall. Now drop hands. Men, with your right hand, reach in front of your partner and take her right hand in yours. With your left hand take the lady's left hand under the joined right hands. With your hands joined in this manner all face to the right in the big circle so that the men are on the inside and the ladies are on the outside. With the music you're going to Promenade. Ready. Go, 2, 3, 4, 5, 6, 7, 8. I've never seen it done so well! Let's put it all together and you're really square dancing. Join hands in one big circle and let's take it right from the beginning.

Honor your partner. Honor your corner. Join hands and circle to the left; you go, 1, 2, 3, 4, 5, 6; now circle to the right. 1, 2, 3, 4, 5, 6, go into the center. Go in, 2, 3, come back. Back 2, 3, face partner. Do Sa Do, 2, 3, 4, 5, 6, face your corner. Do Sa Do, 2, 3, 4, 5, 6, face your partner. Get in swing position. Swing, 2, 3, 4, 5, 6, 7, and stop. Get in Promenade position and promenade around the ring. You go 1, 2, 3, 4, 5, 6, etc.

(Depending on your success up to this point, you may wish to repeat the whole routine once again, or even twice. Remember, while this may seem extremely simple to you, to anyone who has never danced before it is all brand new. It takes considerable concentration and adjusting for the newcomer to fit into the pattern. For that reason it is especially important at this point to be exceptionally patient and perhaps to vary your drilling to music just enough so that those who have caught the techniques the first time around, won't be the least bit bored as you work to catch everyone up.)

From Big Circle Into Squares

By now the dancers have received a "vocabulary" that will carry them easily through their one-nighter. You may want to add additional movements later in order to bring in some specific dances, but you are ready now for some dancing in the structure of the square. The dialog of the caller continues.

Caller: Now that you've got it down pat, let's add something to it. Promenade. You go around the hall, one couple behind the other. Keep your partner, don't let go, and promenade with another couple in lines of four. You may have to move up one or back one to find another couple. If you can't find another couple, move into the center until you find one and then come out with them in lines of four.

(It may take all kinds of ad lib directing or it may take very little, but keep encouraging until all dancers are in fours. At this point the caller's wife may have to work from the sidelines to encourage another couple in to make up a foursome, or she may even have to get into the act herself.)

Good. Now, keep your arms hooked in lines of four and all four of you join another line of four so that you are promenading in eights.

(Here we go with the encouragement bit again. The fours will have to move up or back and somebody may have to be encouraged from the sidelines or an odd couple or two may have to sit down and watch for just a bit. However, this can be done with very little disturbance, either by directing from the caller or with the help of the caller's wife or assistant.)

Lines stop for a minute. Ends come forward and join hands until your line has become a circle. Everybody circle to the left. Now circle to the right go the other way back. Everybody



go into the center and you come back out.

(Don't cut the music off entirely, but bring the volume down considerably and you will quite likely have the complete attention of the dancers.)

Keep your partner's hand. Let go of all the others. Now, each couple get your backs parallel to a different wall in the hall. Good! While you're still linked to your partner by your inside arms, stick your free arm, the man's left and the lady's right, straight out from your shoulder to the side. Without bending the arm forward or back, move yourself until you are just barely touching finger-tips with the person who is your corner. *(This may take just a little bit of coaxing to let them know you are convinced this will really work.)* Drop your hands. Unhook your elbows and you're a square!

Couple number one is the couple with its back to the caller and the music. Couple number one bow to your partner!

Couple number two is the couple to the right of number one. Couple number two Do Sa Do your partner.

Couple number three, you're facing number one. You swing your partner!

Couple number four, you're what's left.

(There have been times when we didn't even get a snicker on this one, but it usually brings a good-natured, relaxed bit of laughter.)

Let's see if you remember your numbers. Couple number one promenade to the right, outside the ring, go all the way around. The rest of you move in just a little bit so they can get by. Go all the way around until you're home. Number one, good! Couple number two, you promenade outside the ring to the right. Go all the way around until you're home. Couple number three promenade outside the ring, go two-by-two all the way around until you're home. Couple number four, you promenade inside the ring. *(They're beginning to listen!)* Inside the ring, go all the way around until you're home. Good show!

(Music volume up to suitable level.)

Couples one and three, you're known as the head couples. You promenade outside the ring.

All the way around until you're home again. Now, couples two and four, you're the side two couples. Side couples promenade outside the ring, all the way around, one complete time until you're home again.

(Now, directions in the regular form of a call.)

**Head two couples go forward and back
Side two couples go forward and back
All honor your partner
Now honor your corner
Join hands and circle to the left
You circle to the left and you don't be slow
Now circle to the right and go the other way
back
Go into the middle, 2, 3, 4, and you come back
out
Face your partner and you do-sa-do
Go all the way around
Face your corner and you do-sa-do
All the way around
Now face your partner and give her a swing
Go once around then you promenade
You promenade go around the square
All the way around with the lady fair
Now honor your partner
Honor your corner
Wave to the girl that's across the hall
Keeno, folks, that's it, that's all!**

(Whew! You got through that much fine and you didn't have to stop the music once and "teach" anything. You actually just "called" the dance and they danced it. More than anything else you have been building up their confidence. You've been proving to them that they're not "dumb", that they don't have three left feet and they can dance! All of this hasn't taken too long, and if you feel you can keep them up for a few more minutes, go ahead. Only, for goodness-sakes, change the record so they won't get too tired of hearing the same tune.)

Hey, that was great! Let me check. Three minutes and seventeen seconds! You did that twenty-three seconds faster than the last group I had. As far as I am concerned you're ready for television! Just to make sure you won't think it was luck and to prove that you actually did know what you were doing, let's try it once more.

(There's a new record on the phonograph now, so start it from the beginning.)

Honor your partner
Honor your corner
Join hands and circle to the left
Now circle to the right, go the other way back
Now you're home, let's square the square
First and third go forward and back
Forward again and stop
Drop your partner's hand
Take two hands with the person you face
Make an arch and step back just a little
The side two ladies tunnel through
Swing that gentleman facing you
Now leave that gent and tunnel back
And make your feet go whickity-whack
Release the arch and swing your girl
Now all promenade around the world

(Repeat the same ad lib calls with the side couples making the arch and with the head ladies tunneling through.)

Now, honor your partner and your corners too
And bow to the girl that's across from you
And keeno, folks, that's it, you're through.

That's tremendous! You're really square dancing! The most important thing to me is that you're listening. If you can listen like that and follow my calls and move to the beat of the music as you are, you can do any square dance ever written. You're wonderful.

We're going to observe a little ritual now that's known in square dancing as "Take a little rest." In a few minutes we're going to try out some more dances that will be equally as enjoyable as these you've just done. But, first of all, everybody face your partner. Give her your right hand. Raise it 6 inches. Now lower it 12. Now raise it 12, now lower it 12. Now say, "Thank you very much". Now, take a rest!

ENTHUSIASM

A little bit of "ham" in the caller often helps. A caller needs to act as if what he is going to call is the most exciting figure he has ever called. This is sometimes quite difficult when the figure consists entirely of a Do-Sa-Do, Swing and a Circle to the left. The thing the caller needs most is *enthusiasm*. Notice the last four letters in the word *enthusiasm*; they stand for "I Am Sold Myself." Unless the caller is sold on his program, he cannot hope to sell his dancers on his program. *Bruce Elm — Provo, Utah*

The Program Continues

The balance of your evening just blends in with the same type of relaxing dialog. We listen in just briefly for the start of the second tip.

(During the break which only lasts four or five minutes, we put on another record, something without vocals, not necessarily a square dance tune, but something enjoyable enough to provide a "fill-in" background for the dancers' talk, to let them get acquainted and mix with the others on their own. You can quite frequently sense when the intermission has gone long enough. Then it's time to change records back to a good hoedown and get them up on the floor for part two.)

Okay folks. That square dance music is our cue. We notice some newcomers have arrived. We don't want you to be the least bit bashful. All the folks who became experts during our first dance this evening, will help you catch up with the things we've been doing, so let's everybody get in a big circle. Man, lady, man, lady, he, she, he, she, all the way around the room.

(The ad lib dialog goes on in this manner during the evening's presentation.)

SOME ADDITIONAL THOUGHTS ON WORKING WITH NEW DANCERS

Every caller who has the privilege of introducing the newcomer to American Square Dancing, discovers little bits of dialog that fit his particular style of delivery and character. Sometimes these are aimed at relaxing the dancers, other times to encourage them, to impress upon them that they are doing well.

Here, selected from a number of transcripts of One-Night-Stands, are a few bits and pieces that prove successful for different top-notch "specialists".

"You're the *best* group I've ever called for!"
(Just be careful that this isn't a group you've called for previously!)

"If you *goof*, don't let it worry you. That's the sign of a good square dancer. When you make a mistake, just smile and the others in the square will think it's their fault."

"Smile to the beat of the music."

"Don't worry about mistakes — they're nor-

mal. Just get back to a neutral spot and, when something familiar comes along, start in."

(If you want to encourage the dancers to react with applause at the end of a tip:) "If you enjoy dancing with that particular partner, go ahead and clap. If you didn't enjoy her (him) no need to clap."

(If the crowd is big and you need more than one big circle:) "If your birthday is in January, February or March, take your partner into the center and start a second circle." *(If you need still more, invite "April" to join them.)*

"Alright. All you real young people (or rich people, poor people, handsome people, etc.) take your partner and start another circle in the center."

"Those of you who haven't made any mistakes at all this evening, I would like to have you form a circle on the inside, so that the others can see what really expert square dancers look like."

Your Attitude is Showing

You won't have to say that "square dancing is fun," or "square dancing is friendly" if you

PATIENCE

The caller must have a great reserve of *patience*. There will be times when the dancers simply cannot grasp what the caller wants them to do. Therefore, the caller must have a number of ways to teach each movement. If the first method didn't work, maybe a second way will get the idea across to the dancer. *Bruce Elm — Provo, Utah*

show it. Be friendly with the group. Between tips, get out and mix with them. When you are teaching, smile. Telling jokes will not be necessary, but being happy is important!

Often these new people you are working with are extremely self-conscious. Avoid causing any of them embarrassment. Your attitude will do a great deal to by-pass any uncomfortable situations. Treat mistakes lightly. Be patient. Avoid picking on individuals. Often the most sensitive person in the group may be the one who appears to need some sort of "correction". Forget it!

CHAPTER 7.

HOW IT ALL BEGINS

Arranging for a ONE-NIGHT-STAND

THE IDEA OF presenting a "square dance party" comes quite frequently from someone who has never square danced before, but who knows someone who has. If it is the first time a sponsoring group has ever presented a square dance One-Night-Stand, you can be sure they have very little idea of what modern square dancing is all about.

Usually the reasons for considering such an evening boil down to (1) a desire for a recreational evening, (2) a method of attracting a large group of people for any one of a variety of reasons, or (3) a means of fund-raising.

Regardless of the underlying incentive, the caller is looked upon as an "expert" and should be able to provide what is necessary.

The preplanning for one of these events is important. The caller who has been given the responsibility of making the event successful can pass along to the "hosting" group suggestions and tips that will play an important part in the evening's success. Here are some of the points that will need to be covered:

When: Quite frequently the sponsoring group will already have selected the date by

the time the caller is contacted. If you are to be the caller and the date is clear with you, then you might point out any obvious conflict which you feel the group might have overlooked in selecting this date. (Mother's Day, the night before a three-day holiday, etc.) It is well to discourage an exceptionally long evening. Square dancing *can* be rather strenuous exercise for those who are not accustomed to it.

Where: Success of a One-Night-Stand very frequently depends upon the surroundings. A good, clean, well-located hall with a good floor and good acoustics is essential. You may have to point this out to the sponsors and perhaps even suggest some possible locations.

What: Suggest that the folks call it a Square Dance or a party evening of mixers and games. Discourage the use of the name "barn dance" even if the dance is being held at a barn-like structure. The inference often represents the evening as being something other than what you hope it will be.

Helpful Tips: In the course of the pre-planning you may be in a good position to offer the sponsors suggestions which may not have occurred to them. Some of these may be passed on to the members to help make this a more successful evening. Encourage informal wear, ladies to wear full skirts and low-heeled shoes; the men long-sleeved shirts, etc. Stress that the floor should be clean and be sure to caution the sponsors against using any dance wax. Tell them that the floor situation is something you will work out when you arrive.

Additional Entertainment: Unless you explain carefully, folks who know little about square dancing will think that a full evening of this activity will be *just too much* and that they will probably need some ballroom dancing and other bits of entertainment tossed in. You should be able to assure them that your program will more than fill the time and, except for providing the hall, the participants and the refreshments, you will provide everything else. This includes sound system and records.

"No drinking!" We say that, and while we know it may be difficult to hold to under certain circumstances, you are at the same time in a position to win respect for square dancing by sticking to your guns.

You will be wise to explain early (perhaps even before accepting the assignment) that square dancing can only be successful if the bar is closed and suggest that the only beverages served be non-alcoholic.

Actually, the potential sponsors will not realize that the success of their party depends to a great extent, upon the "no-liquor" requirement. Once the situation is explained to them clearly (and gently) you will often discover they are more than desirous of going along with the idea, often realizing that it could be a solution to problems of previous parties. Their goal is, after all, a successful evening.

You will learn to be ready for all types of "surprises" as you work with One-Night-Stands. One of our memorable experiences started out by our "hosts" assuring us that it would be a Western Dance. It was Western, all right — Western Mexico, that is. Have you ever called to maracas and marimbas?



When possible, it is best if you can personally sit down and talk with the sponsors. Find out what they actually have in mind. Discover what their idea of square dancing is (it might surprise you.) If you work with the sponsors far enough in advance, you will be able to provide them information they can include in their printed invitations.

If the dance is to be held in a hall that is not familiar to you, it is a good idea to go over and take a look at it — well in advance. See what type of a floor it has. It is strange what ideas people will get. Your dance surface could be a lawn. It could be a convention center. You can find ways of adapting to almost anything, but it is better to be prepared than to be "surprised".

NOTE: What does a caller charge for calling a One-Night-Stand? This is something that depends entirely upon the circumstances, the area and the particular dance and group involved. This must be worked out in advance by the caller and the sponsors.

Adapting This Program to SPECIAL GROUPS

You will find that no two groups work exactly the same way, so you will be continually adapting your program, but usually within the framework of what you discover to be successful for you. Working with teenagers, for example, can be altogether different from working with adults. Working with the very young often calls for an assist from grown-up sponsors. However, you may discover that sometimes the grown-ups are more difficult to instruct than the younger people. It always amazes us to discover that the young people, though noisy, hear every word we say.

Many of the simple dances and some of the procedures used in this handbook, adapt well when teaching special types of groups. For instance, when working with the blind, dances that have a maximum of continued contact work well. The mixers can be adjusted so that there is no progression and each dancer stays with his own partner during the dance rather than facing the confusion of moving ahead to someone new.

Surprisingly enough, the great majority of dances can be done by those in wheel-chairs. The timing has to be altered, of course, but even this can become in time, very smooth.

If there is any one virtue which is more requisite than any other, when working with these "special interest" groups, it is patience. It is not the dancers who come around to adjusting to the caller but the caller-teacher who must adjust his way of thinking to fit the abilities and possibilities of those with whom he is working.

By the same token, in no phase of square dancing will the rewards be greater and the personal satisfaction for the caller-teacher reach a higher summit.

The Exciter Dance

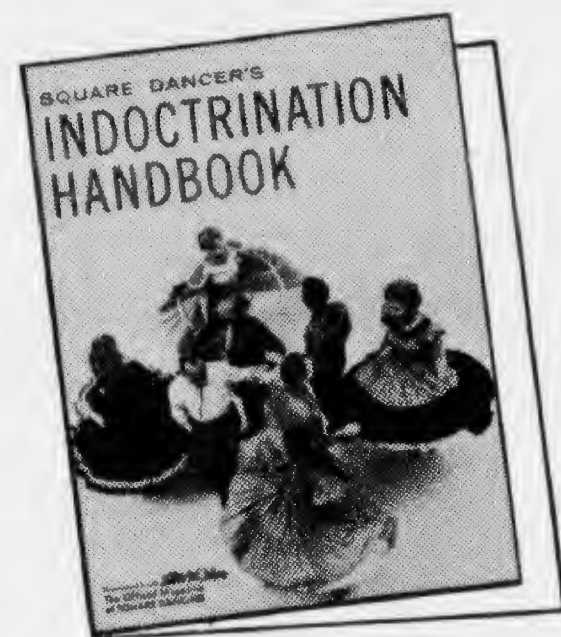
An excellent method of bringing new "recruits" into a series of lessons, is through a One-Night-Stand. Quite frequently, the square dance club or caller will be the sponsor of such an evening. While the format remains basically the same as for the garden variety one-nighter, the significant difference lies in the

fact that those attending are aware that there is a "follow-up," and that they will be invited to join a group if they enjoy this one evening.

At an "exciter dance" quite frequently experienced square dancers will personally conduct their non-square dancing friends to and from the dance and be ready to dance with them, space permitting.

The experienced dancers dancing with non-dancers must realize, of course, there is "only one caller" in the hall. The greatest help they can give will simply be to fill in squares so that all newcomers have an opportunity to dance. It may be that the caller will want to use the experienced dancers for a demonstration some time during the evening, but even this may not work out with the program.

A word of caution to the "helpers." *Let* the new dancers discover the movements for themselves; don't try to pull them through.



Notes to You

Some callers, in presenting a One-Night-Stand, enjoy leaving a souvenir of the evening's fun with the new dancers. This might be some simple notes of what was accomplished, including, perhaps, the calls for one or two of the dances just so the dancers could see what it was the caller had been saying. Occasionally a caller will decide to hand out copies of Sets in Order's Indoctrination Handbook. At other times a mimeographed sheet, which lists a few names and telephone numbers to contact for square dance beginner classes in the area, is helpful.

LEAVE THEM WANTING MORE

CHAPTER 8.

THERE IS no better compliment for the caller, and no better testimonial for square dancing, than to have someone come up and say "What, is the evening over already?" or "When can we get together and do this again?", or "Where can we learn more?"

Let's Do It Again!

Repeat performances for a group happy over their first square dancing experience are not uncommon. With this in mind, you may want to keep track of what you call in order to help in your planning the next time around. Don't feel that you have to change the program radically or come up with something entirely new. Chances are that if you do, you may find that a great part of your group has changed. Those who come a second time are looking forward to doing some of the dances over again (that same old "familiarity" pattern again). Those who are getting their initial experience will want *all* the fun you presented originally.

"I Just Happen to Have My Card With Me"

If folks had a good time at their One-Night-Stand, there is a good chance they are going to want to get in touch with you again. It isn't a bad idea to have your business card unobtrusively handy, just in case. It is also a good idea to carry copies of announcements of new beginner classes, just in the event someone is "sold".

**Calling for Your Square Dance Party
— My Specialty and My Pleasure**

JOE SEEDO
caller



**416 LEXINGTON PLAZA
YOUR TOWN, COLORADO**

It is always good to be ready for an opportunity to let folks know something about square dancing. When the opportunity comes, remember to keep it short, interesting and to the point. You may want to say something like this:

The old barn dance isn't with us any more. In its place is its wonderful descendant, American Square Dancing. You will find folks enjoying this activity in every one of the United States, in all the provinces of Canada, and in over 45 countries overseas. It is estimated that more than 6 million people are taking part in square dancing today. The way it is growing, many more will be a part of it tomorrow. We don't dance in barns much any more. Instead, our hall could be a modern school auditorium, a church recreation hall, a hotel ballroom, or a modern, attractive, air-conditioned hall built just for square dancing. We have our national conventions too and as many as 18,000 have turned out for one of these yearly, three-day affairs. You'll have to hunt a long time before you'll find a more wonderfully friendly, exciting couple activity than Square Dancing.

Our Sincere Thanks

This handbook has been in the "works" for more than five years. Prior to that time, we had been collecting material from various sources throughout the square dancing world. Our deep thanks go to the members of the Gold Ribbon Committee for their comments, encouragement and idea contributions. Some of the individuals who should be specifically pointed out for assistance and material included in this collection, are:

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Kay and Forrest Richards, San Leandro, Calif.
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Vell Runolfson, Salt Lake City, Utah
Ozzie Stout, Whittier, Calif.
John Wald, St. Paul, Minn.

Suggestions for Further Reading

A HANDBOOK OF GAMES by Neva L. Boyd

Publishers — H. T. Fitzsimons Co., Chicago, Ill.

COWBOY DANCES by Lloyd Shaw, Colorado Springs, Colo.

Publishers — Caxton Printers Ltd., Caldwell, Idaho

DANCE A WHILE by Jane A Harris, Pullman, Wash.; Anne Pittman,

Tempe, Ariz.; and Marlys S. Waller, Seattle, Wash.

Publishers — Burgess Publishing Co., Minneapolis, Minn.

HOW TO HELP FOLKS HAVE FUN by Larry and Helen Eisenberg

Publishers — New York Association Press, New York

MATERIAL FOR THE ONE-NIGHT-STAND compiled and edited by

Edwards Record Service, Parkridge, Ill.

RECREATION LEADER'S HANDBOOK by Richard Kraus

Publishers — McGraw-Hill Book Co., New York

SETS IN ORDER — The official Magazine of Square Dancing,

Editor, Bob Osgood, Los Angeles, Calif.

THE END OF YOUR STUNT HUNT by Larry and Helen Eisenberg

Publishers — Methodist Publishing House

Music for the One-Night-Stand

In general, the music you use for your One-Night-Stand will play a great part in the evening's success. As part of your preplanning, it is important to listen carefully beforehand to each record you plan to use. And, while you are about it, you might listen to the record all the way through so that you won't be fooled on the night of the party by a record that has a tricky ending or a defect somewhere in the final grooves.

Music for your one-nighter should include the very best that square dancing has to offer. Try to stick to the sounds of contemporary American Western Square Dancing. Avoid records with "too squeaky" a fiddle or anything that might be "too far out". The tempo of your record selections should have the new dancers in mind. It will be a while before they learn to relax to the music, but good, rhythmic hoedowns, well-played singing calls and toe-tapping mixers with hoedown tempos somewhere in the neighborhood of 128 to 130 metronome beats per minute, should do the trick.

The new dancer, particularly the very young and exuberant, will tend to skip. In our case, we teach how *not to skip*, and not just because it is poor square dancing. We remember that it may not matter one jot to these people whether they square dance again or not, but skipping does tire a person out and the music

is much easier to follow with a comfortable, easy shuffle. For that reason, there is a much better opportunity of providing a good time for all if the folks dance *to* the music.

A tremendous quantity of records suitable for One-Night-Stands have been produced by more than 35 specialized record companies over the past 15 or 20 years. Not all of these recordings still are available. However, by shopping around and adapting hoedowns and singing call records that you can find you will be able to come up with plenty of variety. Square dance record dealers specializing in this type of music, are listed each month in *Sets in Order*, the Official Magazine of Square Dancing, 462 No. Robertson Blvd., Los Angeles, Calif. 90048.

The singing call records suggested for the examples shown in this handbook are indicated with the call description of each dance. Here is a sample list of hoedown records to start with. There are many more available.

JIM JAM — *Sets in Order* 2147

KITATINNY — Grenn 12071

RUBBER DOLLY — Blue Star 1767

RUBBER DOLLY — *Sets in Order* 2116

SHERBROOKE — Grenn 12052

UPSTART — Scope 303-A

WHIFFLETREE — Top 25068

WILD CAT — Windsor 4186

(STARDUST, Continued from page 32)

Together, 2, 3, Touch to CLOSED;

Turn Two-Step; Turn Two-Step;

9-12 Repeat action meas. 1-4 Part B:

13-16 Repeat action meas. 5-8 Part B:

SEQUENCE: Dance goes thru two and one half times. Ack.

MADONNA — Grenn 14117

Music: Al Russ — Saxophones, Trumpets, Piano, Drums, Bass

Choreographers: Bob and Betty Dean

Comment: Good music and an easy level waltz routine. 8 of the 32 measures are repeats.

INTRODUCTION

1-4 OPEN FACING **Wait; Wait; Apart, Point, —; Together** to BFY, **Touch, —;**

PART A

1-4 **Waltz Away; Waltz Together** to LOOSE-CLOSED; **Side, Behind, Side; Thru, Side, Close;**

5-8 **Dip Back, —; —; Manuv, 2, 3; (R) Waltz Turn; (R) Waltz Turn** to BFY;

9-16 Repeat action meas. 1-8 except end in CLOSED facing WALL:

PART B

17-20 **Side, Touch, —; Side, Touch, —; Dip Back, —, —; Turn** to SIDECAR, **2, 3;**

21-24 **Twinkle In, 2, 3; Twinkle Out, 2, 3; Twinkle In, 2, 3; Cross, Touch** to CLOSED, —;

25-28 **(R) Waltz Turn; (R) Waltz Turn** to BFY; **Waltz Away; Waltz Together** to OPEN;

29-32 **Step, Swing, —; Spin/Manuv, 2, 3; (R) Waltz Turn; (R) Waltz Turn**

SEQUENCE: Dance goes thru twice, Step Apart and Point.

TANGO MAYA — Grenn 14117

Music: Al Russ — Organ, Saxophones, Drums, Bass, Piano

Choreographers: Nello and Bunny Bondi

Comment: A fine tango routine for experienced dancers. 8 of the 32 measures are repeats

INTRODUCTION

1-4 OPEN FACING **Wait; (Spin L) Side, Draw** to CLOSED; —, —; **Corte, —, Recov, —;**

PART A

1-4 **Fwd, —, 2, —; (Fwd 2, 3) Cross Over, 2, Fwd** to REV SEMI-CLOSED, —; **(Cross Over 2 Fwd) Fwd, 2, 3** to CLOSED, —; **Fwd, Side, Draw, —** to SEMI-CLOSED;

5-8 **Rock Fwd, Recov, In Place, —; Rock Fwd, Recov, Face** to LOOSE-CLOSED, —; **Side Corte; —, Recov** to REV SEMI-CLOSED, —; **Thru, —, Fan Thru** to SEMI-CLOSED, —;

9-12 **Fwd, —, Pick Up** to CLOSED, —; **Fwd, Side, Draw, —; Fwd, —, 2, —; Fwd, Side, Draw, —;**

13-16 **Gaucha Turn, 2, 3, 4; 5, 6, 7, 8; Corte, —, Recov, —; Fwd, Side, Draw, —;**

PART B

1-4 **Side, —, Thru, —; Rock Side, Recov, Draw, —; Fwd, —, Fan Thru, —; Fwd, Side, Draw, —;**

5-8 Repeat actions meas. 1-4 Part B except to start with M facing RLOD and end facing LOD in CLOSED:

9-16 Repeat action meas. 1-8 Part A end in SEMI-CLOSED facing LOD:

PART C

1-4 **Fwd, —, Hook, —; (W Arnd) Unwind, —, —, —; Rock Side, Recov, Turn/Thru** to face WALL, —; **Corte, —, Recov, Touch** to SEMI-CLOSED;

5-8 **Fwd, —, Face, Side; Behind, Fan, Behind, Side; Thru, Fan, Rock Fwd, Recov; Fwd, —, Face, Close;**

9-12 **Fwd, —, 2, —; (Spot Twirl R face to TAMARA) Turn R, 2,3, —; Wheel, —, 2, —; (Twirl) Turn, Fwd, Fwd** to SEMI-CLOSED —;

13-24 Repeat action meas. 1-12 Part C:

SEQUENCE: A — B — C —

Ending:

1-2 **CLOSED Side, Draw, —, Close; (Twirl) Side, Close, Apart, Point.**

AH COME ON NOW

By Chuck Jordan, Burnaby, B.C., Canada

Heads star thru

Swing star thru

Wheel and deal

Substitute

Go right and left allemande

SINGING CALL *

THREE WAYS TO LOVE

By Vaughn Parrish, Boulder, Colorado

Record: Kalox #1087, Flip Instrumental with Vaughn Parrish

OPENER, MIDDLE BREAK, ENDING

Heads (sides) go right and left thru

Turn the girl do-sa-do

While the sides (heads) promenade

Three quarters round

*** Centers swing thru and then**

Turn thru my friend

*** Left allemande your corner then go**

Weavin' round the town

The moon up above shines down on my love

Do-sa-do then promenade her too

The stars in the skies light up your eyes

The best way to love is the way I love you

Note: If the dancers are on your back use

*** Swing thru in the middle of the land**

Turn thru left allemande

Bow down to the partner

Then go weavin' round the town

FIGURE:

Those heads promenade

You go half way around do a

Do-sa-do once around you star thru

Then pass thru then an eight chain thru

I'd search the wide world over to

Find a girl like you oh there are

Three ways three ways

Swing the corner promenade her too

One is the wrong way and

One is the right way

The best way to love is

The way that I love you

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

Jeanne Moody, Salinas, California, calls the six dances below Different Doodles

Heads do a Frontier whirl
Now roll a half sashay
Sides square thru four hands
Centers in cast off three quarters
Left allemande

All four ladies chain three quarters
Heads right and left thru
Now lead right circle to a line
Ladies lead dixie chain
Go on to the next
Girls turn thru
Do a left turn thru with the boys
Everybody do a same sex turn thru
Left allemande

Heads right and left thru
Star thru do-sa-do to an ocean wave
Swing thru while sides divide
Do-sa-do the opposite all the way
Hook onto the line
Eight hand ocean wave
Everybody spin the top
Girls circulate
All U turn back
Left allemande

All four ladies chain
Heads right and left thru
Roll a half sashay
Turn thru and cloverleaf
Sides pass thru
Split two go around one
Into the middle and turn thru
Left allemande

Heads right and left thru
Star thru do-sa-do all the way
Swing thru
Sides divide and do-sa-do the opposite
All the way to a eight hand wave
Everybody spin the top
Girls double circulate turn thru
Left allemande

Side ladies chain right
Heads right and left thru
Heads promenade three quarters
Sides right and left thru
Pass thru turn thru
Everybody left allemande

DIXIE GRAND RING

By F. Lane, Kansas City, Kansas

One and three right and left thru
Turn 'em round and pass thru
Separate go round one
Make a line of four when you get there
Forward eight and back with you
Forward again pass thru
Turn to the left go single file
Promenade go 'bout a mile
Men back track to the dixie grand
Right left right there's your corner
Allemande left

RIGHT LEFT RIGHT

By Ralph Kinnane, Birmingham, Alabama

One and three right and left thru
Four ladies chain across you do
Allemande left corner maid
Come back one promenade
Two and four or (one and three)
Backtrack slide thru dixie grand
Right left right
Allemande left

PASS THRU LEFT ALLEMANDE

By Dewey Glass, Montgomery, Alabama

Four ladies chain across
Heads right and left thru
Square thru square thru again
Bend the line pass thru
Bend the line right and left thru
Pass thru
Left allemande

ROUND OFF

By Wayne West, Anaheim, California

Heads star thru pass thru
Do-sa-do ocean wave sides trade
Wheel and deal double pass thru
Centers in
Cast off three quarters pass thru
Round off double pass thru cloverleaf
Girls square thru three quarters and
Star thru promenade
Heads wheel around star thru
Left allemande

BREAK

By Stub Davis, Waurika, Oklahoma

Side ladies chain to the right
Two and four right and left thru
One and three half sashay
Lead right circle that way
All the way round a little more
Ladies break two lines of four
Forward eight back you reel
Pass thru wheel and deal
Do a left allemande
Partners right right and left grand

FROM THE HEXAGON SET-UP

Wilf Wihlidal, of Calgary, Alberta, Canada, calls the next two dances in the regular hexagon set-up of 6 couples — 2 couples each at the head spots and one couple at each of the side spots.

Head couple square thru
Swing thru girls trade boys trade
Double swing thru boys run right
Wheel and deal (to face)
Allemande left

Heads square thru four hands
Swing thru boys circulate
Swing thru girls circulate
Swing thru everyone circulate
Swing thru right and left thru
Everyone pass thru
Everyone Frontier whirl
Allemande left

ELLIOTT'S CORNER

LAST MONTH, you will remember, George Elliott dug into his little black book for illustrations of "Rollaway with a Half Sashay." This movement was started with a man's arm around his partner's waist. This month he hits "Whirlaway with a Half Sashay." This movement differs from the others in that the dancers start with adjacent hands joined as they stand side by side.

Circle eight
Circle to the left the usual way
Partners all you whirlaway
Promenade the next
Promenade eight and don't slow down
Keep on walkin' those gals around
One and three wheel right around
Do a right and left thru
Face that two and trail thru
To an all eight chain
To a left allemande
To a right and left grand

Join your hands and make a ring
Circle left with the dear little thing
Face your corner and star thru
To an eight hand ring and
Circle left with the dear little thing
Circle left go 'round the land
Whirlaway
Go right and left grand

One and three you bow and swing
Then you promenade the outside ring
Go all the way around
Go all the way around like you always do
With your right hand couple
Do a right and left thru
That's two by two
Right and left back on the same old track
Face that two and line up four
Forward eight and back once more
Bend the line
Now whirlaway a half sashay
Box the gnat across the way
Face that two and trail thru
Find ole' corner left allemande
Partners all right and left grand

Circle to the left in the usual way
Partners all you whirlaway
Now forward eight and back like that
Four ladies chain the inside track
Four ladies chain
Turn the girl and chain 'em back
Head gents and brand new girl
Go up to the middle and back
Same four square thru
In the middle of the floor
Go all the way when you get thru
Star thru with the outside two
Now a left allemande
Partners all a right and left grand

Forward eight and back with you
Two and four do a right and left thru
One and three go to the right circle four
Circle four you're doing fine
Head gents break and make that line
Forward eight and back with you
Now pass thru and join hands
Bend the line
Pass thru and separate
Pass by two
Join hands and make a ring
Circle left with dear little thing
Now whirlaway
Go right and left grand

Forward eight and back with you
Two and four do a right and left thru
Now one and three a right and left thru
Turn 'em twice don't take all night
Two head ladies chain to the right
Turn this girl don't take all night
Then one and three go out to the right
Circle four just half way
Outside four dive thru and turn back
The other four whirlaway
Go right and left grand

First couple only go forward and back
Face your corner box the gnat
And change places
New one and three go forward and back
Go down the middle and trail thru
Split the ring go round two
Go round two to an eight hand ring
Circle left with the dear little thing
Just one lady whirlaway with half sashay
Now two ladies whirlaway with half sashay
Three ladies whirlaway with half sashay
Now swing your corner don't be late
Then allemande left
Like a hinge on a gate
Partners all a right and left grand

READY AND

By Ivan Hasbrouck, Carmichael, California
Head gents and corner girl
Square thru
Box the gnat
Right and left thru
Eight chain four
Right and left thru
Star thru
(In line of four in sequence)

ALL EIGHT GRAND SQUARE

By Ron Black, Inglewood, California
From regular grand square
instead of sides or heads face use
Gents or ladies face grand square
On call ladies face
Gals turn one quarter left to face
Gents shoulder and then back up working
All eight grand square
On call gents face
Gents face one quarter right to face a girl
Then back up girls walk forward
Callers walk it once slowly

WRONG WAY PROMENADE

By Bruce Welsh, Monroe, Louisiana

Heads star thru pass thru swing thru
Boys trade boys run
Promenade wrong way around
Heads wheel around
Half square thru
Right to the partner pull her by
Allemande left

HOT SHOT

By Don (The) Bishop, Temple City, California

Two and four right and left thru
One and three star thru
Same two ladies chain a full turn
Circle four one and three break
Make a line of four
Pass thru wheel and deal
Star thru lead to the right
Allemande left

ALAMO

By Carl Lovig, Miami, Florida

Four ladies star across
Catch her left in Alamo style
Right to the corner balance awhile
Swing half by the right and balance there
Swing by the left all the way around
To an allemande thar
Boys swing in to a right hand star
Slip the clutch
Left allemande

TURN THRU

By Bruce Williamson Jr., Lock Haven, Pennsylvania

Two and four turn thru
Separate round one into the middle
Turn thru left turn thru outside two
Turn thru in the middle
Outsides partners trade
Left turn thru outside two
Turn thru in the middle
Outsides Frontier whirl
Allemande left

SWINGING THREE

By Ivan Hasbrouck, Carmichael, California

Head ladies chain three quarters
Side men turn 'em half sashay
Forward six and back pass thru
Ladies trade ocean wave
Swing thru spin the top
Balance step thru circle four
Ladies break line of four
Forward and back *
If you can diagonally right and left thru
The others into the middle
Star thru right and left thru
The outside two two ladies chain
Dive thru pass thru pass thru again
A left allemande
From *
Pass thru wheel and deal
Centers star thru left square thru
Others half sashay
Allemande left

THREE ESSES

By Art T-Bow, Ipswich, Massachusetts

One and three star thru swing thru
Without a stop spin the top
And when you're thru do a
Right and left thru
Turn the girl star thru
Pass thru star thru swing thru
Without a stop spin the top
And when you're thru do a
Right and left thru
Turn the girl star thru pass thru
Left allemande

THOSE WHO CAN

By Jim Garlow, Baldwin Park, California

Number one and number two gents only
Face your corner box the gnat
Square your sets sides pass thru
Separate go round two
Hook on the end line up four
Slide thru those who can star thru
Center four slide thru
Those who can star thru
Those who can do a centers in
Cast off three quarters
Forward eight back to town
Star thru
Square thru three quarters round
Allemande left

SINGING CALL *

LOOK AT ME NOW

By Dan Schmelzer, Torrance, California

Record: Hi-Hat #371, Flip Instrumental with Dan Schmelzer

OPENER, MIDDLE BREAK, ENDING

Allemande left the corner walk by your own
Swing the right hand lady
Keep her promenade don't roam
One and three wheel around
Right and left thru my friend
Turn a little girl star thru
Dive thru and then pass thru
Left allemande come home with a do-sa-do
Take your lady promenade
Around the ring you go
Hey what a set up they never would believe
If my friends could see me now

FIGURE

One and three up and back
Roll a half sashay star thru
Go right and left thru
Turn a little girl I say do-sa-do
Make a wave rock it up and back
Ready with the right spin chain thru
All the way across the track
When you meet your partner turn thru
That corner swing swing this girl
One time around promenade the ring
* Hey what a set up they never would believe
If my friends could see me now
* I'm eating fancy chow drinking fancy wine
* All I can say is wowee look where I am

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

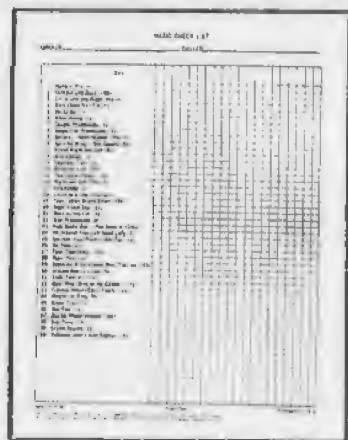
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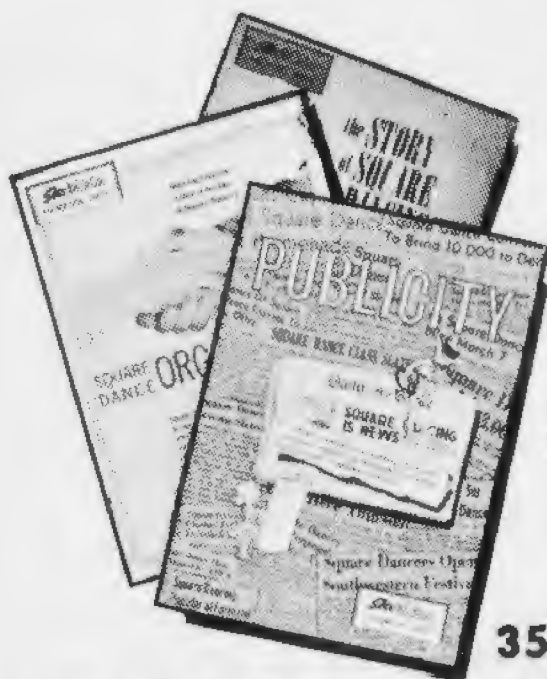
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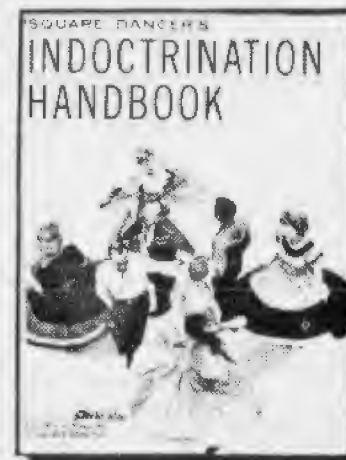
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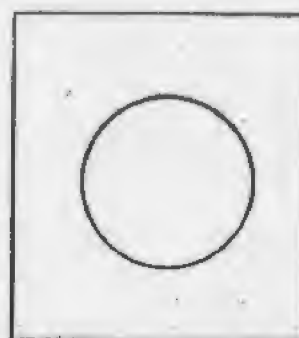
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(LETTERS, continued from page 3)

tin, cardboard, thatch, sticks and stones, one cannot help but be impressed with the affluence of the country and its people . . .

"The traffic in Saigon is so orderly and courteous as to be unbelievable. The drivers delight in jokingly making you think they will run you over. Of course, they won't — if you move fast enough . . .

"And the people — they are so friendly. Some of them are always trying to hand you something — like a grenade . . . All in all it is so lovely I only wish you were here."

Most of us are betting that Paul will have those Vietnamese doing square dancing before he comes home. I am sure he would enjoy mail from square dancers. Mail it regular postage to: Paul K. Pate — USAECOM Rep. — HQ 1st Logistical Command — Maintenance Directurate (C-E) — APO San Francisco, Calif. 96384.

Delma Allison
Decatur, Ga.

Dear Editor:

Congratulations on your December issue of Sets in Order and its introduction to the Gold

Ribbon Committee report.

We learned to square dance back in the mid-'40's at the community house in Red River, N.M. We are now retired from active work but still actively square dancing and are managing to keep up with most (?) of the present-day calls.

However, we often wonder what's happened to the calls that were more or less directional and understandable. Some of the current calls like Curley Cross, Turn a Q, etc., leave us feeling something like Arthur Sherrill must have felt when he wrote the following lyric which he calls, "Ever Have Spelling Trouble?" I'd like to live my whole life through
And have my troubles be but fough.

I'd like to have a lot of dough
And never have to lift a hough.
I'd like to sit beneath a bough
And be as lazy as a cough.
But rough and tough, I've had enough!
I'd like to write more simple stough.
I've got a cold, I've got a cough
I'd better take a few days ough.

Elmer and Ethel Hammerschmidt
Albuquerque, N. M.

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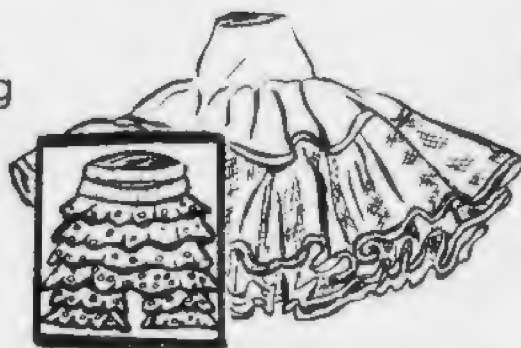
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Dear Editor:

I have just finished reading again the article in the December Sets in Order titled The Basic Program of American Square Dancing and would like to comment on it as my wife and I are in the group who have dropped out of the activity due to not being able to keep up the high level challenge dancing.

We are firm believers in club dancing and that the closed club dance is the place for high level challenge dancing. If, as a member of the club, you cannot keep up with it, do

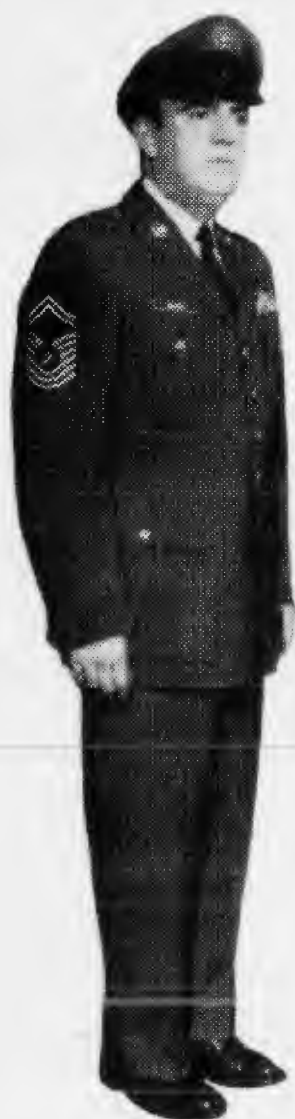
as we did and drop out. We made quite a few friends in the years that we danced and when we dropped our memberships in two clubs, it was on a very friendly basis. We miss the activity but we were not enjoying ourselves trying to dance the new basics.

My main gripe about the dancing today is that most of the club callers want to call patter for from 15 to 20 minutes. When you have to dance that long to new, unfamiliar and non-directional calling, it's just too much. We would like to dance again some time, but on a

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Sam Thornburg
Pittsburgh, Penna.

Dear Editor:

Let me attempt to convey some of my enthusiasm for Sets in Order. It's a very unique, outstanding magazine. It has helped me immensely. I'm a new caller and the patter suggestions and new dance and workshop analyses have been invaluable. The layout is extraordinary. I'm sure many readers don't appreciate or realize the work and imagination

involved in placing articles, pictures, ads, etc., nor in making pages attractive. Congratulations! More publications could use your ideas.

Dick Rueter, Youth Director
Our Savior's Lutheran Church
Duluth, Minn.

Dear Editor:

We receive Sets in Order here about six weeks after publication date due to our remote location but we thoroughly enjoy receiving it and read each page with great care. Your recent Dialogs and Teaching the Basics have

fits perfect.....feels wonderful!

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DICK JONES

been especially helpful.

Bryce Lockwood
Bremerhaven, West Germany

Dear Editor:

Thanks for all the hours of enjoyment we have from Sets in Order. We have met several nice couples thru the Sets in Order directory used by square dance travelers here in our area. It is rewarding in many ways to be a square dancer.

Larry and Eileen Perotti
Colorado Springs, Colo.

Dear Editor:

While reading our January copy of Sets in Order I came across the S.O.S. for information on how to iron rows of ric rac braid so that it will be flat.

I am a busy mother of four (including three little girls) and have found that the best way to achieve a good result in the ironing process is to have the garment fairly damp and to iron the ric rac, braid or whatever trim it may be on the wrong side of the garment, using a large bath towel underneath to soften the iron-

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2ND ANNUAL FIRECRACKER INTERNATIONAL

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STAFF: Harry McColgan, Princeton, West Virginia
 Danny "Swang" Robinson, Winter Park, Florida
 Billy Joe Oliver, Greeneville, Tennessee
 Ruth Jewell — Wray Ferrell, Raleigh, N.C. (Rounds)

3RD ANNUAL RED BOOT FESTIVAL

Crossnore, N.C. — July 31, August 1, 2

STAFF: Don Belvin, Manchester, Tennessee
 Stan Burdick, Sandusky, Ohio
 Bob Rust, Daytona Beach, Florida
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FOR INFORMATION WRITE: Don Williamson, Route 8, Greeneville, Tennessee 37743 — Phone: (615) 638-7784

1ST ANNUAL ALLEMANDERS FESTIVAL

Asheville, North Carolina

August 29, 30

STAFF: Jim Coppinger, Jackson, Mississippi
 Bill and Edna Anderson, Asheville, N.C. (Rounds)

2ND ANNUAL AUTUMN LEAVES FESTIVAL

Montreat, N.C. — October 17, 18

STAFF: Bob Dubree, Knoxville, Tennessee
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ing surface. This also helps give some braid a raised effect and is excellent for embroidery.

My husband and I have been square dancing since 1964, from Kansas to North Dakota and now to Washington and have found many wonderful friends and memories thru square dancing.

Norma Vaughn
 Kent, Wash.

Dear Editor:

Enclosed you will find a postal money order for \$5.50 to renew my subscription to Sets in

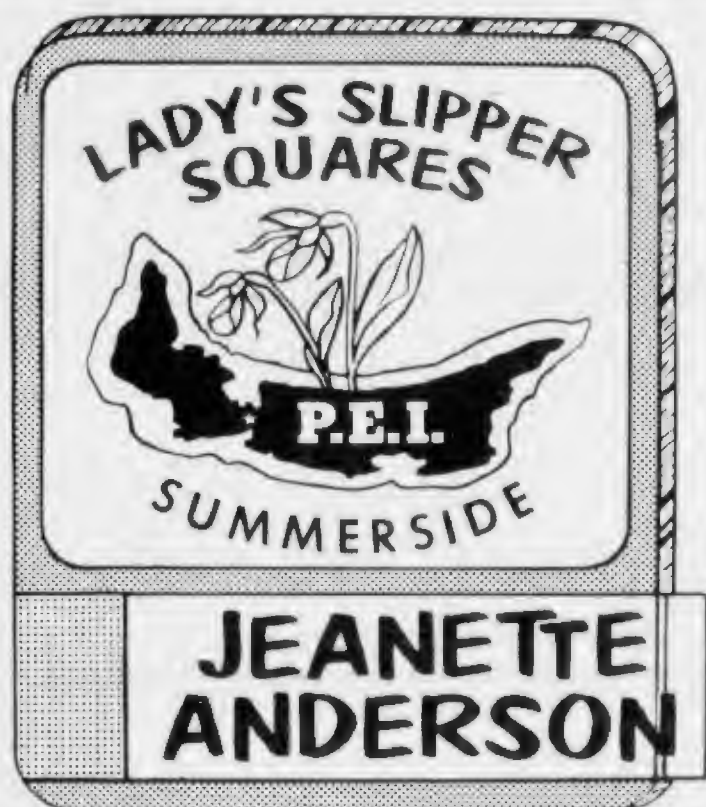
Order for another year. I would like to receive your 1969 LP album as my premium.

This will be my 12th year to subscribe to your magazine of square dancing. I look forward to getting it each month. It certainly gives me a great deal of help and information, particularly the record section, Style Series and Workshop.

Clayton Reynolds
 North Bay, Ont., Canada

Dear Editor:

There is one angle that hasn't been discussed



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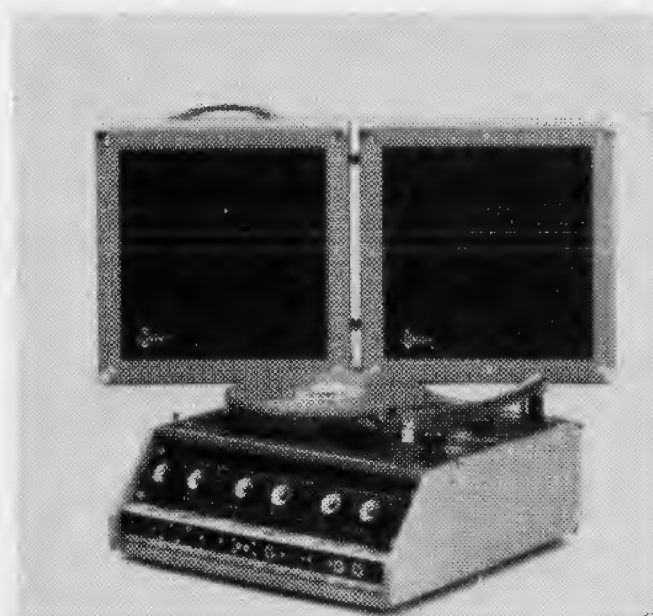
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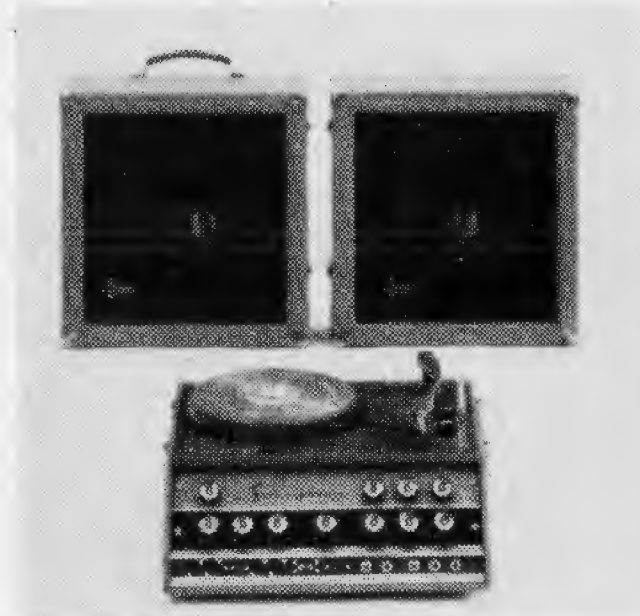
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on why a lot of people drop out of square dancing. There's just too much hugging, pawing and kissing going on at the dances! It is supposed to be a friendly gathering, of course, but — !

I don't care to have every old coot hug my wife. They can greet her without a hug. She's too shy to say anything in protest. And I'm afraid I might haul off and hit one sometime.

On the other hand my wife doesn't enjoy watching the old biddies hug me — and if you should say anything to the "hugging bugs",



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you'd be looked upon as a prude.

I'm in my late 30's — enjoy a joke and fun as much as anyone but we just got fed up with all these put-on and frustrated dancers and decided to join a Saturday night euchre club instead. We miss the dancing, but not the rest of it.

Jim Snided
Akron, Ohio

Dear Editor:

We have lost track of our Wagon Wheeler traveling banner, having not heard from it

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since last Spring. It was, at that time, in Southern Canada and on its way to New York State. As your magazine's circulation includes all of the United States and Canada, could there be a "lost" item placed in Sets in Order? If anyone has an idea where the banner could be, we would appreciate their informing Bud May, 708 W. Bartlett, Selah, Wash. 98901.

Vivian Leigh
Yakima, Wash.

Dear Editor:

We particularly enjoy your articles concerning beginner groups. Keep up the good work.

Ken and Jan Metcalf
Ogden, Utah

Dear Editor:

My late wife and I were subscribers to your magazine for many years but now that she is gone I no longer have the interest I used to have. I enjoyed the magazine very much when we were active dancers.

I have most of the copies of Sets in Order for the past 14 or 15 years and I would be glad to give them to someone who might be interested in having them.

Milton Perkins
308 Adams
Bakersfield, Calif. 93307

(RECORDS, continued from page 6)

Synopsis: (Break) Ladies promenade — do-sa-do — corner star thru — circle — whirlaway — weave — do-sa-do — promenade — swing — (Figure) Heads cross trail — U turn back — square thru — right and left thru — dive thru — pass thru — eight chain thru — corner swing — promenade.

Comment: A country tune. The call is wordy but the dance moves quite well. Rating: ☆+

LOAD THE WAGON — Longhorn 173

Key: F Tempo: 127 Range: High HC
Caller: Bob Bennett Low LE
Music: Western 2/4 — Guitar, Vibes, Piano, Drums, Bass, Clarinet

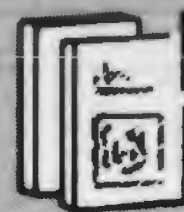
Synopsis: (Break) Circle — allemande — do-sa-do — men star right — allemande — weave — do-sa-do — promenade (Figure) Heads square thru — do-sa-do — swing thru — boys trade — swing — allemande — weave — do-sa-do — promenade.

Comment: A good tune. Well played music and timing of dance is excellent. This will be a little high for callers with low voices but most should handle it. Rating: ☆☆☆

HAPPY TIMES ARE HERE AGAIN —

MacGregor 2047

Key: Three Tempo: 128 Range: High HC
Caller: Allen Tipton Low LG
Music: Western 2/4 — Guitar, Organ, Drums,

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Synopsis: (Break) Ladies promenade — swing — circle — allemande — weave — do-sa-do — promenade (Figure) Do-sa-do corner — see-saw partner — circle halfway — heads (sides) square thru — eight chain four — swing # five — promenade.

Comment: Good music. A country tune and a standard well timed dance. Rating: ☆☆

TOO MANY CHIEFS — Hi-Hat 370

Key: C **Tempo:** 127 **Range:** High HC
Low LC

Caller: Ernie Kinney

Music: Western 2/4 — Guitar, Accordion, Piano, Tuba, Drums, Banjo, Clarinet

Synopsis: (Break) Circle — gents star left — partner right — allemande — do-sa-do — weave — do-sa-do — promenade (Figure) Heads promenade three quarters — sides square thru three quarters — circle to a line — do-sa-do — star thru — square thru three quarters — corner swing — allemande — promenade.

Comment: A currently popular tune and a very well timed smooth flowing routine. This dances even better when the music is slowed slightly.

Rating: ☆☆☆

AIN'T GOT TIME TO BE UNHAPPY — Kalox 1089

Key: C-D-E **Tempo:** 125 **Range:** High HE
Low LC

Caller: Gary Shoemake

Music: Western 2/4 — Clarinet, Guitar, Vibes, Piano, Drums, Bass

Synopsis: (Break) Four ladies chain three quarters — ladies chain straight across — circle — ladies center, men sashay — circle — allemande — right and left grand — do-sa-do — promenade — swing (Figure) Heads square thru — do-sa-do — swing thru — spin the top — right and left thru — turn thru — allemande — do-sa-do — corner promenade.

Comment: Well played music and an active dance.

CURRENT BEST SELLERS

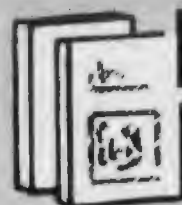
Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from results of that survey as tabulated in mid-February.

SINGING CALLS

| | |
|--------------------------------|-----------------|
| Little Ole' Winemaker | Kalox 1086 |
| Gonna Have to Catch Me | Wagon Wheel 207 |
| Chime Bells | Top 25174 |
| Sally Was A Good Girl | Wagon Wheel 307 |
| With two tying for fifth place | |
| Mental Journey | Windsor 4906 |
| This Old World | Windsor 4911 |

ROUND DANCES

| | |
|--------------------------------|--------------|
| Molly 'n Me | Hi-Hat 854 |
| Green Alligators | Hi-Hat 855 |
| Japanese Sandman | Grenn 14116 |
| Rockin' Ida | Hi-Hat 853 |
| With two tying for fifth place | |
| Sombrero | Windsor 4734 |
| Because Of You | Grenn 14112 |

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12130 Center Road, Bath 48808

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BERLINER MUSIC SHOP
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10013 N.E. Wasco Ave., Portland 97216

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★ WASHINGTON

AQUA RECORD SHOP
1230½ Westlake Ave. N., Seattle 98109

DECKER'S RECORDS
E. 3936 17th Ave., Spokane 99203

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Weirton 26062

★ WISCONSIN

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STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on these pages.

Additional Dealers on Previous Page



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"THE KEYS TO CALLING" 1863 Alta Vista, Sarasota, Florida 33577

The call is quite wordy and not much time to catch your breath. Rating: ☆☆

BONAPARTES RETREAT — Bogan 1217

Key: B Flat **Tempo:** 120 **Range:** High HB

Caller: Allen Stewart **Low LB**

Music: Western 2/4 — Piano, Vibes, Clarinet, Drums, Bass, Guitar

Synopsis: (Break) Ladies chain three quarters — circle — reverse single file — girls roll into right hand star — left allemande — weave — do-sa-do — promenade — swing (Figure) Ladies promenade — swing — allemande — do-sa-do — promenade — heads wheel — right and left thru — cross trail — swing corner — promenade.

Comment: A standard country tune and a good dance. The tempo is quite slow but dance is close timed. Rating: ☆☆

SWING THAT GIRL TONIGHT — Blue Star 1840

Key: F **Tempo:** 130 **Range:** High HC

Caller: Marshall Flippo **Low LC**

Music: Western 2/4 — Guitar, Accordion, Banjo, Drums, Bass, Piano, Clarinet

Synopsis: (Break) Allemande — do-sa-do — circle allemande — swing — gents star left — do-sa-do — allemande — grand right and left — promenade — swing (Figure) Heads half square thru — right and left thru — eight chain three — left hand swing — corner box the gnat —



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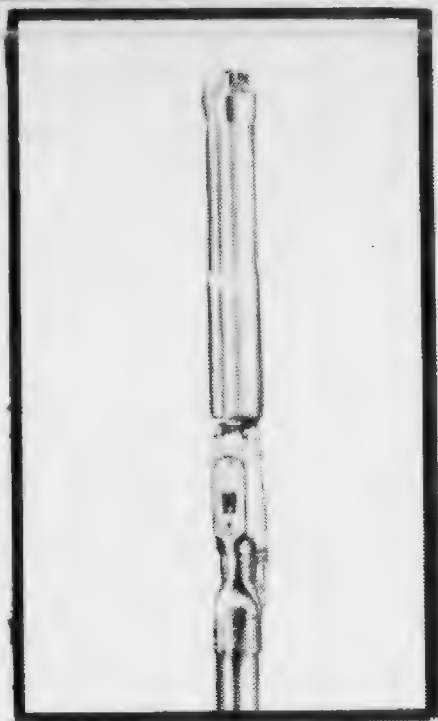
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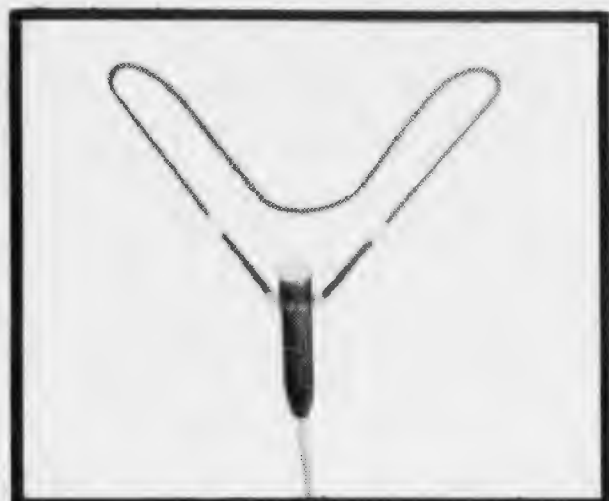
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LOOK AT ME NOW — Hi-Hat 371 *

Key: G **Tempo:** 127 **Range:** High HC
Caller: Dan Schmelzer **Low LB**

Music: Standard 2/4 — Clarinet, Trumpet, Guitar, Banjo, Piano, Accordion, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: Lively music to a good show tune. The dance patterns offer excellent timing using a spin chain thru. Rating: ☆☆☆

SPECIAL NOTICE

Records received at Sets in Order office by the first of any month are put into review work-

shopping for the issue two months following.

THREE WAYS TO LOVE — Kalox 1087 *

Key: E Flat **Tempo:** 128 **Range:** High HA
Caller: Vaughn Parrish **Low LC**
Music: Western 2/4 — Guitars, Vibes, Clarinet, Piano, Bass, Drums

Synopsis: Complete call printed in Workshop.

Comment: A popular country tune. Good music and a moving dance pattern. Rating: ☆☆☆+

DON'T SWING ME — Mustang 123

Key: C **Tempo:** 126 **Range:** High HA
Caller: Henry Hayes **Low LA**
Music: Western 2/4 — Accordion, Guitar, Clarinet, Piano, Drums, Bass

Synopsis: (Break) Allemande — swing — prome-

TOP



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GR 12109

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14117 Madonna/Tango Maya
14116 Moonlite Romance/Japanese Sandman
14115 In The Gloamin'/Stranger On The Shore
14114 You're The Reason/Make Believe
14113 Second Hand Rose/Loveland

RECENT SQUARES

12108 Laura — Schneider
12107 Long Rocky Road — Mitchell
12106 Every Rosebud — Johnston
12105 Yankee Doodle Boy — Mitchell
12104 One More Time — Schneider

TOP

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25183 One More Ride — Williams
25182 Where You're Gonna Be — Peterson
25181 Have A Little Faith — Cargill

25180 Joggin' Bear — Bohn
25179 Papa Joe's — Pearcey
25178 Wilder The Heartbeat — Kinnane

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nade — heads wheel — star thru — eight chain four — do-sa-do — star thru — cross trail — allemande — promenade — swing (Figure) Heads square thru — do-sa-do — spin chain thru — girls double circulate — turn thru — allemande — do-sa-do — corner swing — promenade — swing.

Comment: A good country tune and a contemporary dance. Callers who like 'em in a low key may like this. Rating: ☆+

HERE'S TO YOU AND ME — Kalox 1088

Key: E. Flat Tempo: 125 Range: High HB

Caller: Harper Smith Low LB

Music: Western 2/4 — Clarinet, Guitar, Banjo,

Piano, Drums, Bass, Vibes

Synopsis: (Break) Circle — rollaway — circle — allemande — allemande thar — slip the clutch — pass two — allemande — right and left grand — promenade — (Figure) Heads (sides) promenade halfway — right and left thru — square thru — do-sa-do — swing thru — boys run — wheel and deal — swing corner — promenade.

Comment: A good swinging tune and an active contemporary dance routine. Rating: ☆☆+

PAPA JOE'S — Top 25179 *

Key: B Flat Tempo: 126 Range: High HC

Caller: Happy Harry Percy Low LC

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Synopsis: Complete call printed in Workshop.

Comment: An excellent tune and fine music. Although the call is a bit wordy it is an interesting dance that dancers really like.

Rating: ☆☆☆

FLYING SOUTH — Lore 1104

Key: E Flat Tempo: 129 Range: High HC

Caller: Johnny Creel Low LC

Music: Western 2/4 — Trumpet, Guitar, Trombone, Clarinet, Drums, Bass

Synopsis: (Break) Circle — reverse single file — girls backtrack — turn partner right — alle-

mande — weave — do-sa-do — promenade (Figure) Heads right circle to a line — up and back — pass thru — wheel and deal — centers swing thru — turn thru — allemande.

Comment: A good swinging tune and an active close timed dance. Rating: ☆☆☆+

THIS OLD WORLD — Windsor 4911

Key: A Flat Tempo: 131 Range: High HC

Caller: Bob Van Antwerp Low LF

Music: Western 2/4 — Guitars, Piano, Bass, Drums, Trumpet

Synopsis: (Break) Four ladies promenade inside —

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Comment: Excellent tune lively music and a well timed dance. Rating: ☆☆☆

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Key: C Tempo: 125 Range: High HC
Caller: Walt McNeel Low LC
Music Western 2/4 — Guitar, Celeste, Piano, Drums, Bass

Synopsis: (Break) Circle — allemande — do-sa-do — men star left — right and left grand — do-sa-do — promenade (Figure) Heads (sides) square thru — do-sa-do — eight chain thru — swing corner — promenade.

Comment: A currently popular tune. Music with good rhythm and a good dance. Rating: ☆☆☆

ROSIE — Bogan 1216 *

Key: C Tempo: 128 Range: High HD
Caller: Jim Tracy Low LC
Music: Standard 2/4 — Clarinet, Vibes, Guitar,
Synopsis: Complete call printed in Workshop.
Comment: Good music and a well timed dance the dancers seem to like. Rating: ☆☆☆

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Music: Frank Messina — Accordion, Banjo, Guitar
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BOOMERANG — Flip side to above.

Key: B Flat **Tempo: 127**
Music: Frank Messina — Accordion, Guitar, Bass,
Banjo
Comment: Good swinging music with strong
rhythm. Strong lead of music may bother some
callers. **Rate: ☆☆**

HUNTIN' — Square Tunes 113

Key: A **Tempo: 129**
Music: Square Tunes Band — Plectrum Banjo,
Guitars, Vibes, Bass

RABBIT — Flip side to above.

Key: G **Tempo: 120**
Music: Square Tunes Band — Guitars, Vibes, Bass
Comment: "Huntin'" has good drive and a steady
beat. "Rabbit" is quite slow. **Rating: ☆+**

(DATE BOOK, Continued from page 5)

Apr. 5—Hoedown Easter Bonnet Parade

Munic. Bldg., St. Johns, Mich.

Apr. 11—Steel City Squares Jamb.

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Apr. 12—Prairie Schooners Workshop—

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Apr. 12—N.E. Okla. 22nd Ann. S/D Festival
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Apr. 12—Acadian S/D Council Quarterly
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ing in the direction of Florida, a young square dancer would be interested in a lift. His name is George Mass, and he is a square dancer in Sydney, Australia. This will be his first visit to the United States and he is looking forward to meeting and dancing with as many square dancers in this country as possible. You may write George Mass at 11 St. Albans Road, Kingsgrove, N.S.W. 2208, Australia.

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Many of us are careless — to say the least — and let our talking or calling muscles get stiff. We need to limber them up in order to project the voice clearly to the dancers. Here are some aids for those stiff jaws, lazy lips, sleepy tongues and constricted diaphragms. Try them at home before a dance or when those muscles tighten up and don't seem to respond. If you are a new and struggling caller please do not think it is a sissy thing to do. Opera singers practice many similar things every day of their lives. You may never make it to the stage of the Met but you surely can improve the sound of your voice.

Exercise to eliminate restriction of the jaw. Open your jaw two fingers wide and practice saying, "Mah, pah, bah", etc.

Exercise to eliminate inactive lips. (a) Move all the muscles around your lips, alternately

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smiling and puckering. (b) Practice saying, "Edee, edoh, edee," etc.

Exercise to eliminate restriction of tip of the tongue. Say, "Tah, tay, toe, ti"; "Dah, day, doe, di"; "Nah, nay, noe, ni"; "Lah, lay, lo, li"; "Doe, dididi, di"; "Lee lee, lee, la, la, la, leh, leh, leh, lo, lo, lo, lu, lu, lu."

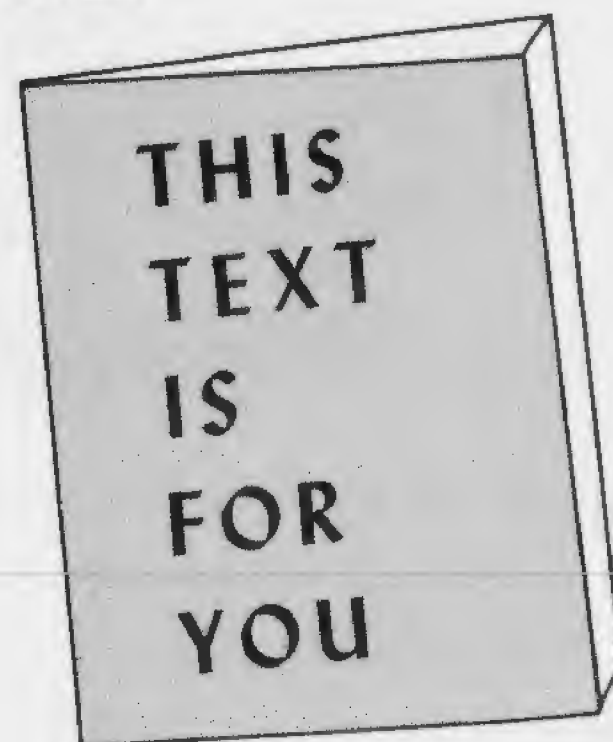
Exercise for the tongue. Practice turning the tongue back as far as possible, lapping with the tongue, folding the sides up, touching your chin, nose, etc. Make sure you are alone and don't look in the mirror unless you have a

sense of humor!

To exercise the diaphragm. 1. Breathe in through the mouth, lean back a little letting the diaphragm expand down inside your belt, and let the breath out with a "ssss." 2. Take a deep breath, then count to 10 while breathing out. Practice until you can count distinctly to 60, 80, or more. Try to develop range and rich tone by opening the throat round — and full — while saying loudly "Yo! Ho! J-i-m!" Try different notes until you find a comfortable, rich, resonant tone.

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